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NAWAL AL-SA'DAWI

Gender dan Rasionalitas Teologi

Prof. Dr. Yulia Nasrul Latifi, M.Hum.

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Nawāl al-Sa'dāwī

Gender dan Rasionalitas Teologi

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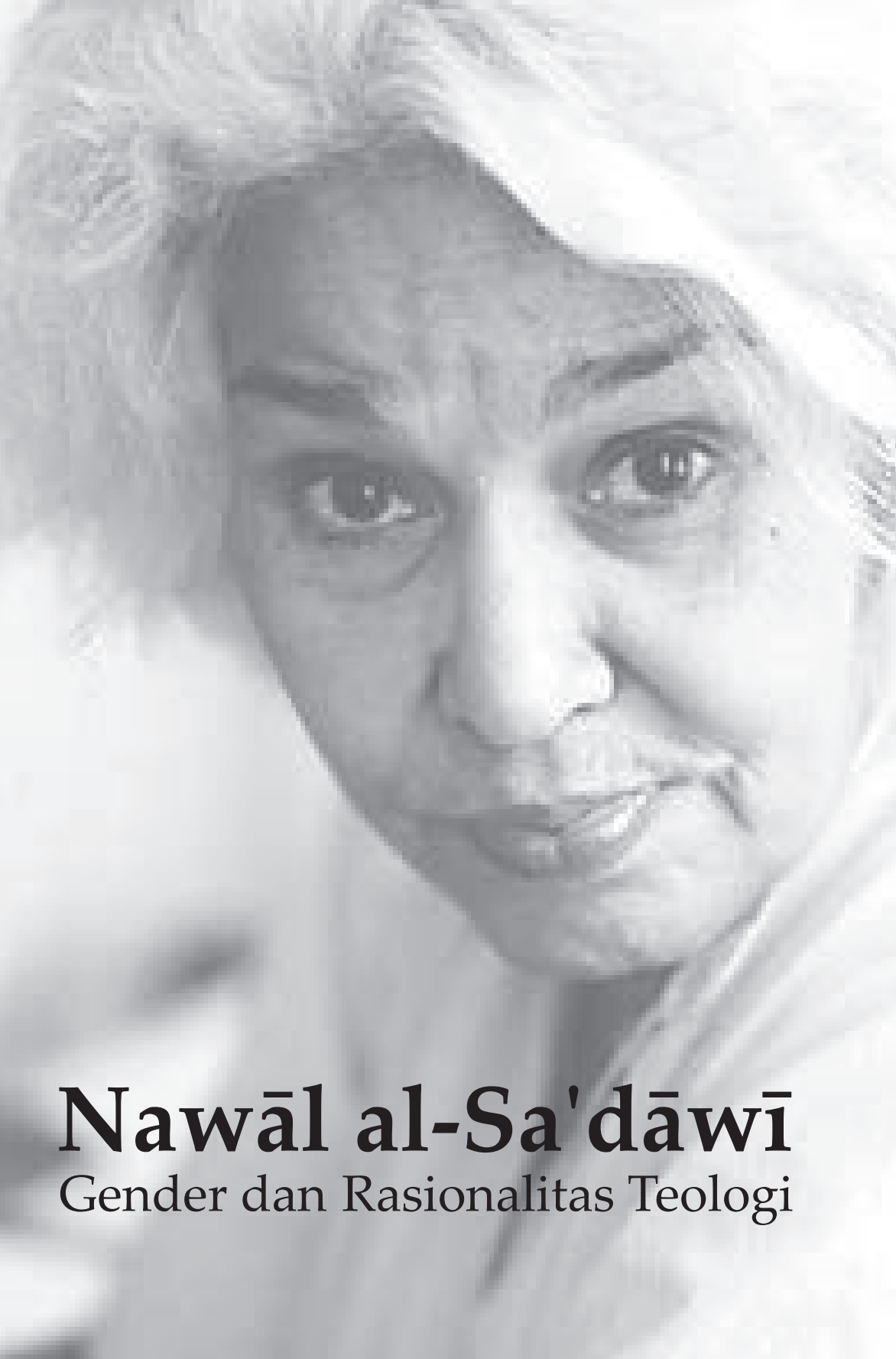
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REFLEKSI GENDER DAN AGAMA

(Kata Pengantar dari Penulis)

Sejak kecil, saya memiliki kegelisahan tentang gender Islam atau gender dan agama, hal yang saya yakin dialami juga oleh perempuan muslim yang lain. Sebagai seorang perempuan muslim yang dibesarkan dalam nilai-nilai keislaman yang cukup kuat, saya merasakan sebuah keimanan yang luka dan terkoyak, juga konsep Tuhan dan ketuhanan yang absurd. Berbagai logika keimanan dan ketuhanan bersifat kontradiktif, sebab bila Tuhan Maha Adil dan agama merepresentasikan keadilan Tuhan namun fakta yang terjadi sungguh berbeda sangat jauh. Agama justru memberikan legalitas atas inferioritas dan subordinasi perempuan dan menghilangkan nilai-nilai dasar kemanusiaannya. Karena saya merasa tidak pernah menemukan jawaban dari lingkungan (keluarga, sekolah, masyarakat), akhirnya kegelisahan, kekecewaan, dan kemarahan tersebut saya tumpahkan dalam buku diary saya sejak usia sekolah dasar hingga menengah atas.

Ketika saya menginjakkan kaki di Yogyakarta untuk kuliah S1 (1990), saya merasa sangat takjub. Hati dan pikiran sayapun mulai berbinar-binar sebab saya mulai mengenal adanya perbedaan antara “agama” dan “tafsir agama”. Pada masa saya awal kuliah S1, di IAIN Yogyakarta, booming wacana gender dan agama ditandai dengan munculnya trilogi buku terjemahan dari Riffat Hassan (Pakistan), Fatima Mernissi (Maroko) dan Amina Wadud Muhsin (Amerika-Malaysia). Saya mulai memahami bahwa apa yang saya yakini sebagai “agama” sejak usia kecil saya sebenarnya adalah “tafsir agama”. Saya juga mulai memahami bahwa

agama adalah hal yang sangat kompleks, baik terkait "bahasa agama" itu sendiri maupun "tafsir agama" yang ada.

Ketika saya menempuh S3 (2016) di UGM, keinginan untuk menggali jawaban atas berbagai pertanyaan tentang gender Islam atau gender dan agama yang menghantui pikiran saya sejak kecil tersebut muncul kembali. Kekaguman saya pada sosok Nawal al-Sa'dawi dan karya-karyanya menjadi alasan terkuat saya untuk memilihnya sebagai objek material disertasi. Untuk dapat menguak lebih jauh problem gender Islam atau gender dalam agama itulah, akhirnya saya memilih judul disertasi "Kritik Nawal al-Sa'dawi terhadap Konstruksi Wacana Agama tentang Relasi Gender dalam *Suquth al-Imam, Adab Am Qillah Adab,* dan *Zinah*: Pendekatan Subjektivitas Zizek". Teori Zizek dipilih untuk memberikan ruang pemaknaan yang lebih luas atas tindakan radikal yang dilakukan Nawal al-Sa'dawi sebagai bentuk dekonstruksi untuk melakukan rekonstruksi atas tafsir agama yang lebih menjunjung tinggi kesetaraan manusia, termasuk kesetaraan laki-laki dan Perempuan.

Sastra sebagai bentuk pengetahuan manusia memiliki kekhasan dan keunikan. Bila agama dibatasi oleh doktrin atau keyakinan, sains dibatasi oleh empirisitas dan eksperimentasi, filsafat dibatasi oleh rasionalitas, maka sastra dapat meleburkan diri dalam batasan ketiganya. Artinya, batasan eksplorasi sastra dapat melampaui ketiganya selama hal tersebut dapat mempengaruhi emosi *(dzauq)* pembaca sebagai tujuan dari sastra itu sendiri. Itulah sebabnya, mengapa peristiwa besar seringkali berawal dari pemikiran yang dimunculkan oleh sastrawan. Dengan ketajaman intuisi dan dunia batinnya dalam melihat sesuatu, sastrawan seringkali dapat membaca dan memprediksi sesuatu yang tidak dapat dilihat oleh umumnya manusia lain.

Penjelasan di atas merupakan kontekstualisasi atas munculnya karya-karya saya tahun 2019-2021 (sastra Arab-gender Islam) dan 2023 (sastra Arab-saintisme) yang saya suguhkan di tangan pembaca sekarang ini. Mayoritas karya yang saya tulis merupakan bagian dari disertasi yang dikembangkan lebih lanjut. Sebab itulah, mengapa karya publikasi saya pada lima tahun terakhir bertemakan sastra Arab dan gender Islam, yang mayoritasnya terkait dengan karya-karya Nawal al-Sa'dawi.

Dari Kumpulan tulisan saya yang dapat saya sarikan terkait sastra Arab dan gender Islam adalah, bahwa Islam (agama) selalu memiliki dua sisi, yaitu "sisi substansi" (isi, hakekat, esoteric, makna dan tujuan ayat) dan "sisi bentuk" (form, eksoterik, konstruksi budaya-sejarah, bahasa, bunyi ayat). Sisi substansi mencirikan hakekat Islam atau agama yang selalu mengandung pesan/berpihak/berciri pada nilai-nilai universal/esoteric yang humanis; keadilan, persamaan, kebebasan, dan cinta kasih. Inilah yang diperjuangkan oleh para pemikir dan feminis Islam. Sisi bentuk berkaitan dengan bahasa agama atau bunyi ayat, yang seringkali terkait erat dengan "antropologi agama" (konteks budaya mikro dan makro). Biasnya kitab suci, atau tafsir atas kitab suci dalam agama-agama dunia (termasuk Islam) disebabkan budaya patriarki yang muncul sebelum munculnya agama-agama dunia yang diakibatkan berbagai factor yang kompleks. Sebab itulah, menyuarakan sisi keadilan agama atau Islam adalah upaya memperjuangkan sisi esoteric agama yang membela kemanusiaan dengan cara meletakkan sisi bentuk (form) agama dalam konteksnya, baik mikro maupun makro. Dengan cara demikianlah, sisi substansi (esoteric) sebagai misi agama atau Islam yang humanis (memuliakan harkat dan martabat manusia), termasuk laki-laki dan perempuan, dapat dikedepankan dan dapat menjadi sandaran etika pengembangan peradaban manusia.

Kumpulan karya publikasi sederhana ini, mayoritas, merupakan kumpulan publikasi penulis tentang kritik sastra Arab yang telah terbit di berbagai media online yang cukup beragam, yaitu: Jurnal Internasional bereputasi, Jurnal nasional terakreditasi, prosiding internasional, prosiding nasional, dan book chapter. Ada lima artikel bebas yang tidak terkait dengan kritik sastra Arab yang telah terbit di media online. Kecuali satu tulisan yang terbit di Jurnal Internasional Turki, Bunga Rampai ini berisi tulisan-tulisan tentang gender dan agama atau Islam dengan berbagai bentuk tindakan perlawanan dan pembebasan yang dilakukan oleh para tokoh narasi dalam novel atau cerpen Arab, baik yang terbit di Jurnal, prosiding maupun book chapter. Dalam artikel bebas di media online dimunculkan pemikiran yang bercorak rekonstruktif-emansipatoris-humanis terkait gender.

Judul Bunga Rampai ini diambil dari salah satu judul tulisan saya yang terbit dalam Book Chapter, yaitu *Nawal al-Sa'dawi: Gender dan*

Rasionalitas Teologi yang dinilai dapat mewakili dan tema yang menjadi "ruh" atau "semangat" dari seluruh tulisan saya dalam bunga rampai ini. Dikarenakan kumpulan publikasi ini cukup beragama, maka tulisan diklasifikasikan dalam tiga bagian.

Bagian pertama, Nawāl al-Sa'dāwī: Sastra Arab, Gender, dan Agama. Ada delapan tulisan, yaitu: 1) The Subjectivity of Nawāl al-Sa'dāwī: Critique on Gender Relations in Religious Construction in *Adab am Qillah Adab* Work (*al-Jami'ah Journal of Islamic Studies*, Vol 57, No 2, 2019). Tulisan ini berisi kritik Nawāl al-Sa'dāwī atas patriarki wacana agama, lalu dimunculkan dekonstruksi untuk memunculkan wacana egaliter dalam agama melalui Tindakan radikal subjek dalam antologi cerpen *Adab Am Qillah Adab*. 2) Nawāl al-Sa'dāwī 's Criticism on the Discourse of Masculine God, (*International Journal of Arts and Social Sciences*, Volome 2, Issue 3, 2019, India). Wacana Tuhan dan ketuhanan yang maskulin dikritik dan didekonstruksi oleh Nawāl al-Sa'dāwī untuk menghadirkan wacana teologi ketuhanan yang humanis dan egaliter dalam karya-karya fiksi dan non fiksinya. 3).Women's Liberty in Religious Discourse; the Fantasy of Nawāl al-Sa'dāwī in *Zīnah* (*Poetika*, Vol 9, No 1, 2021, Sinta 2). Melalui konsep fantasi dalam teori Zizek, dikemukakan gagasan otonomi Perempuan dalam wacana agama dalam novel *Zinah* karya Nawāl al-Sa'dāwī. 4).The Destruction of the Symbolic of Patriarchal Construction of Discourse on Religion in the Novel *Suqūth al-Imām* by Nawāl al-Sa'dāwī (*Proceeding Internasional*, Aiconics, The 2nd Adab-International Conferenceon Informationand Cultural Science, October 19th-22nd 2020, FADIB UIN Sunan Kalijaga). Patriarki wacana agama dalam ontologis, yuridis, dan eskatologis agama merupakan the symbolic yang dihancurkan oleh subjek dalam novel *Suquth al-Imam* karya Nawāl al-Sa'dāwī. 5) The Big Other Gender, Patriarki, dan Wacana Agama dalam Karya Sastra Nawāl al-Sa'dāwī (*Musawa Jurnal Studi Gender dan Islam*, Vol 19, No 1, 2020, Sinta 2). Tulisan ini mengelaborasi factor-faktor eksternal yang menjadi sebab tafsir patriarkis dalam agama. 6) Nawāl al-Sa'dāwī: Gender dan Rasionalitas Teologi (Book Chapter *Bahasa, sastra & Budaya,* Prodi BSA FADIB UIN Sunan Kalijaga, 2021). Teologi Islam yang humanis diyakini oleh Nawāl al-Sa'dāwī sejak usia balitanya, sebab itulah dia memperjuangkan gagasan tersebut untuk menolak konstruksi

patriarki dalam wacana teologi Islam. 7) Refleksi dan Kesaksian Seorang Perempuan Muslim Terhadap Nawāl al-Sa'dāwī (Website BSA, FADIB UIN Sunan Kalijaga, Maret, 2021). 8) Nawāl al-Sa'dāwī: Sang Humanis dan Feminis Islam (*Mubadalah.id Inspirasi Keadilan Relasi,* Maret, 2021). Dua tulisan terakhir adalah refleksi saya untuk memberikan kesaksian pada pemikiran Nawāl al-Sa'dāwī setelah saya mendengar beliau berpulang ke haribaan-Nya, April 2021.

Begian Kedua adalah Sastra Arab, Gender Islam, dan Pembebasan. Ada lima karya, yaitu: 1) The Autonomy of Indonesian Islamic Women in The Novel '*Ażrā'Jākartā* by Najīb al-Kylānī (a Feminist Literary Criticism Perspective) [*Journal of Indonesian Islam*, Volume 15, Juni 2021, Scopus Q1, Surabaya, Indonesia]. Tulisan ini mengedepankan gender Islam yang menguatkan otonomi Perempuan di ranah public dan domestik dalam novel '*Ażrā'Jākartā* karya Najīb al-Kylānī. 2) Membongkar Wacana Teologi Misoginis dalam Cerpen "wa Kānat al-Dunyā" Karya Taufīq al-Ḥakīm (Perspektif Kritik Sastra Feminis) [*Prosiding Seminar Nasional*, 22 September 2021, UNY]. Di sini dikaji secara dekonstruktif atas wacana teologi Islam yang dikonstruksi patriarkis, lalu dimunculkan pemahaman wacana teologi Islam yang humanis-egaliter. 3) R.A Kartini dan Emansipasi Pemerdekaan Manusia (*Mubadalah.id Inspirasi Keadilan Relasi,* April, 2021). 4) Membaca Kembali Konsep dan Peran Ibu dalam al-Qur'an (*Mubadalah.id Inspirasi Keadilan Relasi,* Desember, 2021). 5) Ramadan dan Pembebasan: Keimanan Emansipatoris R.A. Kartini (Website BSA, FADIB UIN Sunan Kalijaga, April, 2021). Tiga tulisan di atas yang terbit di web BSA dan Mubadalah merupakan refleksi penulis terkait gender Islam dalam moment hari Kartini, Hari Ibu, dan Romadhan yang berada di bulan April.

Bagian ketiga adalah Sastra Arab: Agama dan Saintisme. Ada satu tulisan untuk bagian ini, yaitu Religious Criticism of Scientism: the Subjectivity of Taufīq al-Ḥakīm in the Short Story "*Fī Sanah Milyūn*" (*Darulfunun Ilahiyat*, Volume 34, Issue 1, 2023, Scopus Q3, Turki). Penulis menegaskan tentang kritik agama (Islam) terhadap saintisme, yaitu paham kefilsafatan yang meyakini bahwa sains adalah segala-galanya dalam cerpen "*Fī Sanah Milyūn*" karya Taufīq al-Ḥakīm. Saintisme dicirikan membuang etika dan metafisika. Cerpen menyuarakan bahwa agama yang berciri sisi substantif-universal-esoteriknya akan

tetap mampu menunjukkan eksistensinya sebagai entitas penting dan menentukan dalam kehidupan manusia, meskipun sains dan teknologi mencapai puncak kemajuan. Dalam substansi agama, ia dicirikan adanya sandaran metafisika (Tuhan) dan sandaran etika. Keduanya merupakan penyemen penting peradaban manusia yang kini mengalami kemajuan pesat dalam sains dan teknologi, agar kokoh, bermartabat, dan dapat dipertanggungjawabkan.

Penulis menghaturkan terima kasih yang sedalam-dalamnya kepada semua pihak yang telah berkontribusi dalam penerbitan tulisan-tulisan ini. Terima kasih kepada para partner yang telah berkolaborasi sebagai penulis, juga kepada para pengelola jurnal, segenap panitia prosiding, book chapter, dan pengelola media online yang lain yang telah menerbitkan karya-karya penulis.Terimakasih kepada Jurnal Darulfunun Ilahiyyat (Turki), JIIS (Surabaya), al-Jami'ah (Yogyakarta), IJAAS (India), Poetika (UGM), Musawa (Yogyakarta), Prodi BSA (book chapter), panitia prosiding internasional (FADIB) dan prosiding nasional (UNY), dan website mubadalah.id serta bsa.uin.suka.ac.id. Tak lupa, penulis juga mengucapkan terima kasih kepada penerbit IDEA Press Yogyakarta yang telah menerbitkan Bunga Rampai ini.

Bunga Rampai ini diterbitkan untuk acara Pengukuhan Guru Besar penulis dalam Bidang Sastra Arab. Semoga Bunga Rampai ini menjadi pemicu dan sandaran penulis untuk terus menyadarkan tugas dan tanggungjawab seorang Guru Besar dalam mendarmakan ilmu dan mengembangkan ilmu, agar dapat terus berkontribusi pemikiran dalam memberikan solusi alternatif atas berbagai problem sosial dan kemanusiaan kita.

Akhir kata, mohon maaf atas segala kekurangan yang ada. Semoga karya sederhana ini dapat bermanfaat untuk menguatkan kemanusiaan kita, terlebih bagi upaya penguatan kemanusiaan perempuan yang berharkat martabat mulia sebagaimana laki-laki, khususnya terkait kajian sastra Arab.

Godean, 3 Agustus 2023

Penulis,

Yulia Nasrul Latifi

PENGANTAR PENERBIT

Kesadaran akan HAM membuahkan kesadaran baru dalam beragama, artinya pemahaman terhadap agama dan keberagamaan beririsan dengan kesadaran akan demokrasi. Oleh sebab itu, berkaitan dengan maraknya kajian feminisme atau gender di tanah air, maka dalam perkembangan selanjutnya marak pula kajian tentang perempuan dan agama. Muncul dua fenomena menarik yang dapat kita amati.

Pertama, kajian gender Islam/ gender agama/ gender al-Quran yang cenderung ke arah kontekstual. Ia bercirikan peneguhan sisi humanitas dan nilai-nilai esoteric Islam/al-Quran yang menjunjung tinggi keadilan dan kesetaraan, meskipun beberapa pandangan tersebut ada yang belum memberikan kesetaraan yang penuh. Karya-karya dari para pemikir dan feminis Islam progresif bermunculan, misalnya, Nawal al-Sa'dawi, Nasr Hamid Abu Zayd, Hasan Hanafi, Riffat Hassan, Fatima Mernissi dan lain-lain.

Kedua, sebagai respon terhadap pemikiran-pemikiran modern-progresif tersebut, muncullah karya-karya yang bercorak pemahaman skripturalis-tekstual terhadap ayat-ayat al-Quran atau fase Sejarah Islam pada masa tertentu. Buku-buku keislaman yang bertema perempuan Islam atau perempuan dalam al-Quran menyerukan agar perempuan Islam Kembali ke dalam rumah, berhijab, atau menegaskan kembali tugas dan tanggungjawab pokoknya (domestiknya) sebagai nilai Islami, yaitu mengurus anak dan suami di dalam rumah. Kontestasi pemikiran akan terus muncul dan bermunculan yang menegaskan

multidimensionalitas cara pandang manusia dalam mewujudkan makna dan memaknai segala fenomena.

Lepas dari persoalan pro dan kontra tentang gender, ataupun tentang gender Islam, fakta yang kemudian kita lihat adalah munculnya upaya-upaya yang terus disuarakan oleh para sastrawan Arab dalam Upaya mereka untuk memaknai fenomena relasi gender tersebut, khususnya di Timur Tengah. Kajian atas karya sastra Arab ini menarik dikarenakan ia mengandung berbagai pemikiran dan renungan filosofis yang mendalam, yang dalam konteks ini berkaitan dengan problem relasi gender dan agama, dan juga agama yang terkait dengan isu kontemporer yang lain, sekaligus pemikiran solusif yang ditawarkannya.

Mengungkapkan isi sebuah karya sastra adalah hal penting dalam menggali nilai-nilai kearifan. Dunia Timur dikenal sangat lama sebagai dunia yang menyimpan sejumlah nilai filosofi dan teosofi tinggi. Dunia Tmur juga menyimpan kekayaan intelektual dan Sejarah serta peradaban manusia yang berkarakter dengan ciri esoteris dan etikanya.

Sastra Arab adalah salah satu produk budaya Timur Tengah. Ia menggambarkan pengalaman dan obsesi kemanusiaan untuk menciptakan masa depan umat manusia supaya lebih baik lagi. Pergulatan gender dan agama yang berkelindan dengan problem ekonomi dan politik yang bercorak mikro dan makro dibidik dan disuarakan dalam karya-karya sastra Arab, seperti Nawal al-Sa'dawi, Nizar Qabbani, Najib al-Kylani, Gibran Kahlil Gibran, Adonis, dan lain-lain.

Kompliasi karya publikasi yang ditulis oleh Yulia Nasrul Latifi ini menyuarakan hal-hal sebagaimana telah disampaikan di atas. Dengan cukup detail sekaligus dengan berbagai pendekatan yang komprehensif, tulisan-tulisannya mencoba mengupas dan menguraikan berbagai problem relasi gender dalam agama, faktor penyebab, sekaligus upaya solusif untuk menegakkan kembali otonomi perempuan dalam Islam sebagaimana telah ditegaskan dalam pesan normative dan substantif al-Quran dan telah dipraktikkan sendiri oleh Rasulullah saw.

Kompilasi publikasi dalam Bunga Rampai ini pantas kita apresiasi dan kita sambut dengan optimisme. Dalam tiga tahun terakhir (2019-2021) penulis telah menghasilakn sejumlah karya yang terpublikasi dalam berbagai media yang bertemakan gender Islam dalam karya sastra Arab. Tahun 2023 ada satu karya yang bertema agama dan saintisme dalam sastra Arab. Tulisan-tulisan yang telah dihasilkan olehnya memberikan gambaran betapa kritis dan tajamnya sudut pandang dan model pemahaman yang disodorkan oleh para sastrawan Arab melalui karya sastra yang dihasilkannya.

Melalui teori yang dipilih, penulis dapat mengupas pemikiran yang tersembunyi di balik narasi sastra tersebut. Terlihat di sini, problem gender dan agama lebih terurai dengan perspektif yang diperluas, sehingga menghasilkan berbagai pemaknaan tentang gender Islam yang lebih kaya, kuat, progresif, dan kosmopolit. Semua didapat tanpa mengorbankan agama itu sendiri, justru di sini pembaca disadarkan untuk memahami agama secara rasional, logis, humanis, sekaligus saintifik. Bukan agama atau kitab suci yang perlu kita ubah, namun pemahaman kita terhadap agama atau kitab suci itu yang perlu kita perkaya dan kita perluas sudut pandangnya. Itulah pesan yang ditemukan dalam narasi sastra Arab yang telah dianalisis oleg penulis.

DAFTAR ISI

BAGIAN 1

Nawāl al-Sa'dāwī

Sastra Arab, Gender, dan Agama

THE SUBJECTIVITY OF NAWĀL AL-SA'DĀWĪ: CRITIQUE ON GENDER RELATIONS IN RELIGIOUS CONSTRUCTION IN ADAB AM QILLAH ADAB WORK[1]

Introduction

Subject is a term used to describe the interior of an interior life or a selfhood, especially in relation to gender, power, language, culture, politics and so on.[2] It is a concept to understand why selfhood is involved with the other as an object of need, desire, interest and other common experiences.[3] Since Descartes until now, the meaning of the subject is different. Within a period of time, the subject's existence can be fully acknowledged, but at other times, the subject's existence can be denied. Subjects then change from independent subjects (such as Descartes' thought) into a dependent subject which is socially constructed.

Nawāl Al-Sa'dāwī is present as a "being" subject and is able to exist in her own way. However, Al-Sa'dāwī is not fully autonomous as conceptualized by Descartes. It is also not fully constructed as defined by post-structuralist. Various traumas have been experienced by Nawâl al-Sa'dâwî from childhood to adult age due to various oppressive acts in the name of religion. When she was 6 years old, she got circumcised. She felt the traumatic effects for life. The suffering of circumcision is

[1] This writing is part of dissertation of the first author (Yulia Nasrul Latifi) "Nawāl Al-Sa'dāwī's Critique on Construction of Religious Discourse Concerning Gender Relation in *Suquṭ al-Imām*, *Adab Am Qillah Adab*, and *Zīnah*: Subjectivity Approach," under supervision of Prof. Dr. Juliasih as promotor, and Dr. Wening Udasmoro as co-promotor, Faculty of Cultural Science, Gadjah Mada University, Indonesia, 2020

[2] Nick Mansfield, *Subjectivity: Theories of the Self from Freud to Haraway* (Sydney: NYU Press, 2000), p. 185.

[3] *Ibid.*, p. 3.

also experienced by most Arab female infants and girls. Young maids commit suicide in the Nile for being pregnant after having been raped; wives burn themselves for their husband betrayal; girls were killed by their father because they were found not virgin anymore in the first night of her honey moon.[4] Being a doctor, Al-Sa'dāwī witnessed thousands of women suffered from psychiatric illness and other medical conditions caused by various religious constructions

In many of her works, Al-Sa'dāwī criticizes the religious constructions of oppressive gender relations, among them *Adab Am Qillah Adab* (the short story anthology).[5] Three short stories in her anthology entitled "Adab..Am Qillah Adab", "al-Umm al-Suwisriyyah al-Qātilah", and "Qiṣṣah Fatḥiyyah al-Miṣriyyah" narrated the rejection and resistance of the family and marriage laws that oppress women on the pretext of religion. They commit radical acts as a form of rejection of the symbolic order of religion, to break away and keep moving in order to approach *the Real*[6] that is longing for a religion that justifies and frees women.

Nawāl Al-Sa'dāwī, known as Simone de Beauvoir of the Arab, was born in Kafr Thahla (Egypt) in 1931. She wrote extensively on the social, historical, political, and liberation of Arab women. She took psychiatric studies at the Faculty of Medicine in Cairo and graduated in 1955. She worked in Cairo, then obtained a masters degree from a Columbia university in 1966.[7] Al-Sa'dāwī did a lot of researches and wrote many works of fiction and nonfiction. Her works have been translated into more than 12 languages. She was also a visiting lecturer at various universities in Europe and America and had received many international awards in literary and other worlds.[8] Because of her bold

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[4] Nawāl Al-Sa'dāwī and Hibah Ra'ūf Izzat, *Al-Mar'ah wa al-Dīn*, *wa al Akhlāq* (Damaskus Suriyah: Dār al-Fikr, 2000), pp. 12-3.

[5] Nawāl Al-Sa'dāwī, *Adab Am Qillah Adab* (Misrā: Dār al-Jāil al-Thabā'ah, 1999).

[6] Slavoj žižek said that the Real as a basis and starting point, is a positive fullness without lack; as a product, a leftover of symbolization (žižek, *The Sublime Object of Ideology*, London: Verso, 2008), p. 191-192.

[7] Amal Tamīmī, *Sīrah al-Dhātiyyah al-Nisāiyyah fī al-Adab al 'Arabi al Mu'āṣir* (Markaz al Tsaqāfi al-'Arab, 2005), p. 47.

[8] Diana Royer, *A Critical Study of the Works of Nawal El Saadawi, Egyptian Writer and Activist* (USA: Edwin Mellen Press, 2001), p. 9.

and controversial writings, she was often blocked, subjected to exile, dismissal, fugitive and in and out of jail. Al-Sa'dāwī ever lost her job as Director General of the Ministry of Health.[9] When she was imprisoned, she continued to write with an eyebrow as a pencil and toilet paper as paper. After leaving the prison, she founded the Arabian Women Solidarity Association (AWSA) in 1981.[10]

It is acknowledged that the Arabs with their religion have become a dynamic force for the mobilization and transformation of human history. According to Hitti,[11] Arabs with their religion have developed a high culture by inheriting an ancient civilization and then building it. They also absorbed and integrate various elements of Greco-Roman culture; served as a carrier of the intellectual movement to medieval Europe and sparked a revival of the Western world and its modernization process. In the Middle Ages, Arabia was the only nation in the world that contributed greatly to human progress.

Nevertheless, it can not be denied that the study of the subjectivity [?] of Arab women in Semitic religions (Judaism, Christianity and Islam) suggests a patriarchal construct, although Islam shows a softer attitude.[12] The claim to the construction of God's concept and the masculine deity in the monotheistic religions emerged.[13] The gender construction of most world religions also gets the same criticism (except for some Aboriginal religions) that have placed women inferior to men.[14]

Sanday argues that in outwardly oriented religions (characterized by grazing, migration, warfare, and tension in their history), male dominance are very strong in their gender construction of Everyday life.[15] The reconstruction of classical history has revealed both economic

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[9] Wardah Hafidz, *"Pengantar,"* in *Catatan dari Penjara Perempuan karya Nawal Sa'dawi* (Jakarta: Yayasan Obor Indonesia, 1997), pp. xii-xiii.

[10] Tamîmî, *Sīrah*, pp. 47-8.

[11] Philip Khuri Hitti, *History of the Arabs, from the Earliest Times to the Present* (London Macmillan & Co. LTD, 1951), p. 3-6.

[12] Al-Ṣadiq al-Nayhūm, *Al-Ḥadīth 'an al-Mar'ah wa al-Diyānāt* (Bayrūt: al-Istisyār al-'Araby, 2002), p. 7-20.

[13] Rosemary Radford Ruether, *Sexism and God-talk: Toward a Feminist Theology* (Boston: Beacon Press, 1993), p. 47-53.

[14] Arvind Sharma (ed.), *Perempuan dalam Agama-Agama Dunia* (Yogyakarta: SUKA Press, 2006), pp. 10–1.

[15] *Ibid*., pp. 10-2.

dan politic factors that cause women's oppression in the name of morality and religion.[16] Such male dominance happens also in the case of Islam. The unfair construction of gender in Islam is a product of interpretation that reflects the thinking of classical Muslim male scholars at a particular time and space in the history of Islam.[17]

The inferior position of Arab woman's subjectivity is finally clearly illustrated in the works of Arabic literature. The woman's subjectivity is male property in the patriarchal system, whether in agrarian, industrial, socialist or capitalist societies.[18] The study of the works of al-Ma'ārī (952-976), Abbās M. Aqqād (1889-1964), Ṭoha Ḥ usayn (1889-1973), Tawfiq al-Ḥakīm (1898-1987), Najīb Maḥfūẓ (1911-2006) etc. , illustrate the negative images of women: passive, derivative, low, and marginalized.[19]

In the Arab world, Egypt experienced the most prominent modern literary developments in its powerful emancipatory ideas.[20] Ahmed asserts that Egypt is the main container of the process of gender transformation and struggle since the 19th century.[21] The first consciousness raised by Egyptian female feminists since the nineteenth century was their critique of the issues of family law and oppressive marriage, and women's suffering as daughters, wifes, and mothers.[22]

Arab women arose as pioneers of women's emancipation and liberation from the beginning. Among these pioneers were Aisyah Taymur, Zaynab Fawaz, Malak Hifni Nasif, and May Ziada.[23] Zeidan charted the existence of the forerunners of women's emancipation and liberation in two generations: the generation of pioneering Arab

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[16] Al-Sa'dāwī and Izzat, *Al-Mar'ah,* p. 24.

[17] Norani Othman, *Muslim Women and the Challenge of Islamic Extremism* (Malaysia: Sisters in Islam, 2005), pp. 8–9.

[18] Nawâl al-Sa'dâwî, *al-Wajh al'Ariy li al-Mar'ah al 'Arabiyyah* (Alexandria: Muntada maktabah al Iskandariyah), p. 150., ahlamontaha. com.

[19] Nawal El Sa'dawi, *The Hidden Face of Eve: Women in the Arab World*, ed. by Sherif Hetata, trans. by Sherif Hetata (Zed Books, 1980), pp. 157-67.

[20] Ali Audah, "Sastra Arab Mutakhir." *Jurnal Ulumul Qur'an*, vol. VII, no. 2 (1996).

[21] Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate* (Cairo: American University in Cairo Press, 1992), p. 6.

[22] Margot Badran, *Feminists, Islam, and Nation: Gender and the Making of Modern Egypt* (USA: Princeton University Press, 1995), p. 124.

[23] Sa'dawi, *The Hidden Face of Eve*, p. 172.

feminists and the generation between World Wars.[24] The works of Arab female authors until the end of the 20th century sprang up by voicing feminist protests regarding gender inequality.[25] Contemporary works of fiction produced by the Arab writers also illustrate the crisis of patterns of gender relations and the rejection of concepts, the role of traditional identity-the misogynist attached to Arab women.[26] The emergence of modern Arab feminists is due to the access the Arab women have in writing the narrative and the emergence of feminism itself.[27]

Compared to other Arab feminist writers, Al-Sa'dāwī emerged in a different way in liberating Arab women. In her three short stories she has a strategy to dismantle the patriarchal dominance by criticizing religious constructions in Egypt. This is based on her belief that the religion constructed in Egypt no longer reflects the true nature of religion.

Al-Sa'dāwī greatly admired the behavior of the Prophet Muhammad (PBUH) who practiced egalitarian behaviors and worldviews, upholding women's rights and autonomy in the domestic and public sphere.[28] In many international forums, Al-Sa'dāwī also expressed her pride in the Islamic religion she believed in and the Arab culture she possessed. The research question which is then interesting to answer is: why is Al-Sa'dāwī criticizing the religious construction of gender relations in the anthology of her short story *Adab Am Qillah Adab* in liberating the Arab women'n subjectivity?

The data in this research are taken from words, phrases, sentences and paragraphs in the three short stor ies, namely "Adab Am Qillah Adab", "al Umm al-Suwisriyyah al-Qātilah", and "Qiṣṣah Fatḥiyyah al-Miṣriyyah". The data collection methods used is the data reduction technique, namely selecting the data by focusing on what is needed

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[24] Joseph T. Zeidan, *Arab Women Novelists: The Formative Years and Beyond* (Albany: State University of New York Press, 1995), pp. 64–91,

[25] Elizabet Mc Kee, *"Agenda Politik dan Strategi Tekstual Para Penulis Perempuan Afrika Utara" dalam Feminisme & Islam*, ed. by Mai Yamami, trans. by Purwanto (Bandung: Nuansa, 2000), pp. 155-6.

[26] Al-Kabīr al-Dadisy, *Azmah al-Jins fi al-Riwāyah al 'Arabiyyah bi Nūn al- Niswah* (Bayr ūt: Muassasah al-Rihāb al Hadīts, 2017), pp. 265-82.

[27] Fedwa Malti-Douglas, *Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing* (Cairo: American University in Cairo Press, 1992), p. 8.

[28] *Ibid.*, p. 8.

based on determined parameters and criteria.[29] The data analysis is done functionally and relationally Its main character is unitization, namely doing analysis based on each feature, theme, topic, concept or element. As for the analytical methods to understand Nawâl al-Sa'dâwî's criticism on patriarchal religious construction, this research uses Gadamer's hermeneutics, in which the task of interpretation is to project a historical horizon that is different from contemporary horizon. Interpretation is not a reconstruction or representation of the meaning from the past, but an intersection between tradition and contemporarity of the interpreter so that a new meaning is resulted.[30] Gadamer's hermeneutic method is then conducted in the framework of Zizek's theory, referring to the analytical practice done by Žižek himself, who sees "literature" is an author's radicalization of act as a splited subject to prove Lacan's triadic econcepts: The Real, The Symbolic and The Imaginary.

Subject and Subjectivity Construction

This paper studied Nawāl Al-Sa'dāwī's critique of patriarchal religious construction in her three short stories using Slavoj Zizek's subjectivity theory. Žižek holds that the existence of the subject is indeed incomplete or divided. The three Lacanian phases of subjectivity that used by Žižek in the formation of subjectivity are *The Real, The Symbolic,* and *The Imaginary*. According to Žižek,[31] *the Real* is a pre-symbolic reality in which the subject always wants to return to its place. *The Symbolic* is the order that governs our perception of reality. *The Imaginary* is an illusionary entity which is only a structural effect and has no existence.

According to Žižek,[32] *Imaginary* phase is the stage of formation of subjectivity. It is the stage of mirror, the phase of separation of the subject or *self* with the imagination of himself. This separation or discontinuity is forever, "*because the ego does not change its connection once we have become adult*". The peak of the subject's incompleteness is in

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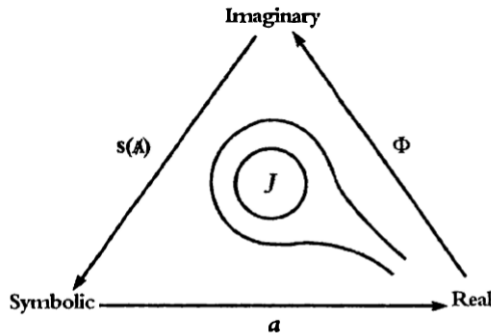
[29] Siswantoro, *Metode Penelitian Sastra Analisis Struktur Puisi* (Yogyakarta: Pustaka Pelajar, 2010), p. 74.

[30] F. Budi Hardiman, *Seni Memahami Hermeneutik dari Schleiermacher sampai Derrida* (Yogyakarta: Kanisius, 2015), p. 185.

[31] Slavoj žižek, *The Sublime Object of Ideology* (London: Verso, 2008), p. 182.

[32] Tony Myers, *Slavoj Žižek* (London: Routledge, 2003), p. 22

Trauma[33] when the subject can not withstand the separation exacerbated by *The Big Other*[34] oppression. This trauma then bridges to become *the Real* in releasing *the Symbolic*. *"Trauma is real – it is a hard core resisting symbolization, but the point is that it does not matter if it has had a place"*[35]. A logical explanation of the consistency of three objects (*the Symbolic, the Real,* dan *the Imaginary*) contained in it *subject in object* is described in the following scheme.[36]

Subject in object is a subject more than a subject. Not only the subject is lacking, but the object and the unity that is covering it are also in need. The subject divides itself into the object itself and as the thing that attracts each other.[37]

Žižek goes further on elaborating Hegel's thought that although the subject is absolute, free and responsible, it is essentially empty. In its absolute fullness, the subject is also an absolute empty. And as an absolute subject as well as empty, the subject also develops dialectically.[38] There are two realities surrounding the subject which are both non-contradictory, the subject's fatalistic aspect due to their

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[33] According to žižek (*The Sublime,* p. 182) In the 1950s, the traumatic event in the first Lacan's seminar, is defined as an imaginary entity which had not yet been fully symbolized. But in the 1970s, trauma is a real, it is a hard core resisting symbolization.

[34] According to žižek, the big Other is the order of the signifier or symbolic order. It is always mutilated, crossed out, and failed. It is penetrated by a pre-symbolic (real) stream of enjoyment.

[35] žižek, *The Sublime*, p. 182.

[36] žižek, *The Sublime*, p. 209.

[37] *Ibid.*, p. 204.

[38] žižek, *The Sublime*, p. 251; Reza A.A. Wattimena, *Filsafat Politik untuk Indonesia: dari Pemikiran Plato, Edmund Husserl, Charles Taylor, sampai dengan Slavoj iek* (Pustaka Mas, 2011), p. 105.

dialectical journey and the substance of the subject. Subject is an empty gesture; a container that needs content.[39]

Nawâl al-Sa'dâwî continues to fill the void in her with her sharp criticisms on religious constructions. This void will continue to proceed because there is no entity from reality that can fill it. Nawâl al-Sa'dâwî does not stand on one hegemonic center and remains devoted to the dialectical process of suing the construction of patriarchal religion by taking action, radical action.

For Žižek, the subject can be a vanishing mediator, one that is capable of disrupting the symbolic and real limits[40]. The subject's condition as a *vanishing mediator* makes him a *psychotic subject*, one who is able to keep himself at a distance with the symbolic order, able to avoid paradox, and be able to choose freely.[41]*Psychotic subject* repeatedly performs radical action. Zizek's places the subject's evil within Kantian notion of ethics. For Kant, choise of evil is an apriori, transcendental act that does not occur in a temporal reality. This evil differs from foolishness, anger, or anything else. Instead, it reflects free choise, a conscious decision that the subject is fully responsible for.[42]

According to Žižek[43], "the fear of error is the error itself". These radical or false actions indicate an opposition between the subject's desire and drive. While the subject's desire is determined by lack, his or her drive ia based on surplus.[44] These radical actions are an emancipation of themselves to change structure. Although Nawâl al- Sa'dâwî knew that she failed, she never gave up. As a Marxist, Žižek asserts that the radical action of the subject is an emancipatory act. He believes that there is always a hidden ideology within the symbolic order. Marxists understand that ideology is a *false conciousness*. This is what appears in reality as an illusion that deceives the subject, as explained by Marx *"they do not know it but they are doing it"*[45]

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[39] žižek, *The Sublime*, p. 251-2.
[40] Myers, *Slavoj Žižek*, p. 37.
[41] žižek, *The Sublime*, p. 86.
[42] žižek, *The Sublime*, p. 187.
[43] žižek, *The Sublime*, p. 215.
[44] žižek, *The Ticklish Subject The Absent Centre of Political Ontology* (London, New York: Verso, 2000), p. 304.
[45] žižek, *The Sublime*, p. 24.

The Subjectivity of Nawāl Al-Sa'dāwī with her Critique of Patriarchal Religious Construction

1. The Symbolic Dimensions of Patriarchal Religion Construction

The process of ideologization and religious totalization under the pressure of *The Big Other* has influenced the process of religious formation in Egypt and has made the standard face of religion: the tyrannical *Symbolic*. According to the figure of a mysterious friend in "Adab Am Qillah Adab", this condition is marked by the emergence of ideology and movement of religious fundamentalism that tends to understand the Qur'an textually or scripturally against gender verses that are actually contextual and particular. These ideals and movements have led women back into the home, veiled, serving children and husbands, and women's role restrictions become domestic.[46]

In "al-Umm al-Suwisriyah al-Qātilah", *Trauma* that makes the incompleteness of the subject is experienced by the character of the mother who was filled with psychological conflict throughout her life. This trauma happened because when she was a child, she was afraid of her father who accused her of killing social life and morality if she did not want to get married soon. Her father had punished her with the death of her soul and mind by forcing her to leave school. Her father also forced her to marry a man she did not want. The following quotation explains it.

هذا هو التناقض الذي لا تستطيع أن تدركه هذه الأم. فهو تناقض عاش معها في اللاوعى. منذ الطفولة أو المراهقه، حين خشي عليها أبوها الموت الاجتماعى أوالأخلاقى إذا لم تتزوج بسرعة، وحكم عليها بالموت الفكرى والنفسي حين أخرجها من المدرسة، و فرض عليها زوجا لا تريده

It is a conflict that this woman is unaware of—a conflict that exists in the back of her mind. This conflict has been there since her childhood or teenage years, when her father was worried about the death of society or the death of morality in her daughter if she did not get married immediately. Her father disciplined her with the death of mind and soul by getting her out of school and marrying her off to a husband she never wanted.[47]

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[46] Al-Sa'dāwī, "Adab... Am Qillah Adab," p. 121.

[47] Al-Sa'dāwī, "al Umm al-Suwisriyyah al-Qātilah," p. 109. All translation mine,"unless otherwise attributed.

The construction of religion that has manifested itself as *The Symbolic* that confines and oppresses this woman continues. She is driven by religious fundamentalists who gave rise to *Lack* which resulted in the emergence of *Trauma* that strengthened the subject's incompleteness. The oppression that exacerbates the subject's split is legally *shar'i* (Islamic law) law and is applied as an official state law. As a result, there emerged sales practices of girls, forced marriages, marriage of underage girls, unlimited divorces, and polygamy. The following quotation explains it.

أما أنا فقد صنع بي أبي ما هو أبشع من القتل، والمشكلة أن الشرع أوالقانون لا يعاقب زوج رابعة ولا يعاقب الآباء ولا الأزواج الذين يبيعون و يشترون فينا باسم عقد الزواج الشرعي، أو الطلاق الشرعي، أوتعدد الزوجات الشرعي

And me, my father treated me worse than a murder. The problem is, the shari'a law did not punish Rabi'ah's husband, her father, and any men who sold their women in the name of shar'i (legal) marriage, shar'i divorce, and shar'i polygamy.[48]

وقد باعني أبي مند ست سنوات، و كنت في العاشرة من عمري لرجل سعودي عجوز يكبرني بستين عاما

Since six years ago, my father has sold me. I was ten. He sold me to an old Arab man. He was 60.[49]

Both quotes above are the words of Fatḥiyyah . It was a poor life and suffering she told a Foundation Care Carried by a group of Egyptian women. In the short story, Fatḥiyyah narrates her life as worse than a murder. She has been sold by her father since she was 6 years old and forced to marry at the age of 10. In the name of a *shar'i* marriage, a *shar'i* divorce, or a *shar'i* polygamy, her whole life was locked in suffering.

The *Symbolic Religion* that contains the *Lack* has also led to the oppression of women in the form of physical violence after women experience psychological oppression that paralyzes her soul and mind. Here's the quotation.

سافرت مع زوجي إلى مكة المكرمة. عشت خمس سنوات أشبه باالجحيم. كان يضربني

[48] Al-Sa'dāwī, "Qiṣṣah Fatḥiyyah al-Miṣriyyah," p. 112.
[49] *Ibid.*, p. 112.

ضربا مبرحا في الفراش حتى أبكي وأصرح من شدة الألم. لم أكن أعرف لماذا يضربني ثم يغتصبني، ثم عرفت من زوجاته السابقات أنه مريض نفسيا، ولا شيء يوقظ شهوته الميتة إلا صراخ طفلة تعذبها آلام الضرب. وزوجاته الثلاثة يضربن طفلي بلا سبب. وهددت واحدة منهن بقتل ابني حتى لا يشارك أولادهن الميراث. وطلبت الطلاق من زوجي لأعود إلى مصر، لكنه رفض أن يطلقني.

I went to Mecca with my husband. I lived in hell for five years. My husband beat me cruelly in bed till I cried and screamed in pain. I didn't know why he hit and raped me. Till I learned from his other wives that he has a psychiatric abnormality. Nothing aroused him except a loud cry of pain of a little girl that he tortured with painful blows. His three wives also beat my child without reasonable cause. One of them threatened to kill my child, so they won't have to share the family inheritance. I asked for a divorce and came back to Egypt, but he refused.[50]

The above quotation explains the suffering of Fathiyyah. For five years she became the wife of her husband who came from Mecca and she felt like living in hell. Every day she was beaten her husband without reasonable cause, so Fatḥiyyah always screams because of pain. She just finds out from her husband's wives that her husband has a psychiatric abnormality. His sexual desires can not rise unless he hears the screams of a child he painfully tortures. Fatḥiyyah was the victim of torture. Even Fatḥiyyah also still receives other suffering because the three wives also beat Fatḥiyyah's son every day because they are worried that their husband's property fell on Fatḥiyyah's son.

It is narrated in that short story that the symbolic religion has also eliminated the rights possessed by wives, who can be discharged from their homes and divorced by their husbands whenever the husband wants without the consent of his wife.[51]

The Symbolic religion is commonly accepted by Egyptian society (the majority of fundamentalists) who make Islamic law as the official law of the country in the form of absolute understanding of the gender verses in the al-Qur'an and the life history of Prophet Muhammad (PBUH), which is actually contextual but then standarized and believed to be a religious truth. In Egypt, all the gender verses in the al-Qur'an

[50] *Ibid.*, p. 115.
[51] *Ibid.*, p. 119.

and hadith are no longer necessary to be contextually reconstructed in accordance with *asbab al-nuzul* and *asbab al-wurud* (causes of the decline of verse and hadith). Here is the quotation:

وقال لي أبي: الرجل لا يعيبه إلا جيبه. وقد أحل الله للرجل أربع زوجات. وليس في القرآن نص يحدد فارق السن بين الزوج والزوجة. وقد تزوج الرسول محمد وهوفي الستين من العمر من السيده عائشة وهي في الثامنة من العمر، أى كانت تصغرنى بعامين اثنين

My father told me: Nothing insults a man but his pocket. Allah has made it halal for him over his four wives. Nothing in the al-Qur'an limits the age gap between a husband and his wife. Prophet Muhammad married Aisha when he was 60 while Aisha was 8, or 2 years younger than me.[52]

It is also mentioned in the short story that the symbolic is also a form of civil law (family and marriage) in Egypt, which is very patriarchal. Egyptian civil law affirms that men have the absolute rights of divorcing their wives at any time and the rights to polygamy, while women have no rights whatsoever, even against the citizenship of their own children.[53]

According to Al-Sa'dāwī[54], the construction of patriarchal semitic religions can not be separated from the other patriarchal world religions since the dominant "patriarchal culture" is strongly correlated with the socio-cultural condition of society and economics that became the context of emergence and formation of world religions. The early Brahmanism accentuated men's shrine, and the social organization of early Buddhism was also patriarchal. Taoism was formed in interactions dominated by masculinity in Confucianism, and Han Dynasty emphasized religion as a social order with submission of women to their father, husband, and their mature boys.[55]

The inferior position of women in the Semitic religions is strongly related to the interpretation of Adam and Eve myth which is contained in the Old Testament. There are four presupposition of theologic-

[52] *Ibid.*, p. 114.

[53] *Ibid.*, p. 120.

[54] Al-Sa'dāwī, *al Wajh*, pp. 28-9.

[55] Katherine K.Young, "Pengantar" in *Perempuan Dalam Agama-Agama Dunia*, ed. by Arvind Sharma (Yogyakarta: SUKA Press, 2006), p. 9-10.

patriarchal construction in the myth, namely : 1) Eve was created from Adam's rib; 2) Eve was a sinner that caused human being's fallout to the earth; 3) God had cursed Eve with pain during child delivery and that she should submit before her husband who leads her; and 4) God had a son who could dominate women.[56] The New Testament which appeared after the Old Testament then continued this patriarchal construction.[57]

Finally, this patriarchal idea is reflected in some contextual verses of law in al-Qur'an: poligamy, marriage, divorce, the leadership of men, laws of inheritance and testimony. Theologically, the word "Allah" in al-Qur'an is characterized by male gender, and eschatologically, the paradise is described masculinely since it only contains heavenly virgin. The discourse of hell in some Islamic literatures becomes very masculine since they emphasize that the majority of people in hell are women.

According to Al-Sa'dāwī[58], masculine interpretation of the myth of Adam and Eve is a patriarchal theology construction which is strongly correlated with the economic factors. Judaism emerged in the context of dominance of explotiative valued philosophy of economics that is characterized by the feodalism of land ownership and slavery, including women slavery. The context of Judaism emergence which became womb for the myth of Adam and Eve was testamental monotheism (testament with Yahweh, The God) which gave the identity and particular reason for the Jews to survive. This reason then caused Judaism to emphasize the importance of reproduction, family life and strict control on sexuality of women[59].

The construction of patriarchal religion is also related to the formation phase of old religions (including Judaism). At that time, the society was still on the stage of development of social cohesion which was guaranteed by the kingdom. The development of early kingdoms is a tough phase in history. When the early kingdoms emerged in ancient

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[56] Nawāl Al-Sa'dāwī, *Zīnah* (Bayrūt: Dār al-Sāqī , 2009), pp. 164-5.

[57] *Ibid.*, pp. 163-4.

[58] Nawāl Al-Sa'dāwī, *Al-Untsā Hiya al-Aṣl* (Al Mamlakah al-Muttaḥidah: Muassasah Hindawy Sy Ay Sy, 2017), p. 24.

[59] Denise L. Carmody, "Yahudi", in *Perempuan*, p. 256.

Israel and China, there were wars and strives to hold the reign at hand. Then transformations in the system of value and patriarchy emerged[60].

With the emergence of patriarchy before the birth of semitic religions, moral dualism grew since ancient times, since men ruled women economically and sexually. Then the degenerated value of women in religion, society and at home appeared. This degradation reached its peak at the time of Roman emperors[61]. Christianity was born under the shade of Roman empire, an empire with patriarchal system consisting of master and his slave, where a man could have women as he had cattles and had a right of their life and death[62]. The Church which was under the landlords went away from the original Messianic teachings, since the church leaders were involved in the regime and land ownership. The stronger the patriarchical feodal system, the lower the value of women[63].

Islam emerged after the messianic religion. In one of his travels for trade outside Hijaz, Muhammad (PBUH) found a group of people that recited some verses in the Old Testament and New Testament. The Arab society at the moment consisted of master and slave, and Muhammad's revolution against the slavery began. But the pathriarchal system at the moment was preserved by men from all of the clans (except the Umaya clan). Therefore, the patriarchal system in Islam continued since the Arab society needed more people to gain more power for waging wars against their enemies[64].

Like the Jews that favored to wage wars on their land of barren desert which gave them no fertility, the Arabs into which al-Qur'an was given had the same settings. The Arabs were known as nomadic people who liked to wage wars and grew on the barren desert which gave them no fertility identical to women. This very anthropological context became logical reason that women were not symbolized as superior character and did not grow as a feminist person of God in al-Qur'an[65].

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[60] Katherine K. Young, "Pengantar", in *Perempuan,* p. 12.

[61] Al-Sa'dāwī, *al-Wajh,* p. 50.

[62] *Ibid.*, p. 61.

[63] *Ibid.*, p. 62.

[64] *Ibid.*, pp. 65-6.

[65] Abdurrahman Wahid, "Wanita dalam Perspektif Agama-agama Suatu Pengantar", in *Wanita dalam Percakapan Antar Agama Aktualisasinya dalam*

According to Al-Sa'dāwī, the original Old Testament version explained that Eve was the owner of knowledge, reason and intelligence. Adam was one of her tools to neutralize her capability in the sense of knowledge and creation[66]. However, the actual myth which positioned women on an elevated and sacred place, reflecting the elevation of women's position was in the pre-historic era and thus before the emergence of semitic religions was then cut off [67].

The myth of Adam and Eve in the original version of the Old Testament which positioned women on an elevated place is linear with empirical discoveries of facts, namely historical, archaeological or anthropological ones. The facts show that the pattern of early human life was matriarchal and developed to a mathriarchal culture.

In Al-Sa'dāwī's opinion[68], before the emergence of patriarchal cultures and semitic religions about 5000 years BC, in the Ancient Egypt a myth of the Goddess Isis written by Homerus was found. It is said that Isis was better than Osiris (her husband) since Isis had knowledge, wisdom, and ability to create. Unfortunately, in the next development, the myth of Isis was reverted. Isis was no longer a goddess who gave birth to the gods because of her knowledge and wisdom, but she was then born by Zeus from his head. Maybe the monumental change from matriarchal system to the patriarchal one in the history of mankind was when the God Osiris became the only ruling god, who was born by himself and not from his mother (Nut).[69] In the patriarchal setting which is reflected in this myth of Isis, the myth of Adam and Eve in which Eve was created from Adam's rib emerged.

The Symbolic of masculine interpretation of the myth of Adam and Eve emerged along with the patriarchal culture and slavery.[70] In the prehistoric era that was characterized by the end of matriarchy, men overthrone women with weapon and seized their divinity, reason and capability to create. The symbolic religion emerged in the interpretation

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Pembangunan, ed. by Masyhur Amir and Masruchah (Yogyakarta: LKPSM NU DIY, 1992), p. 3.

[66] Al-Sa'dāwī, *al Wajh*, pp. 17-8.

[67] *Ibid.*, p. 20.

[68] *Ibid.*, pp. 14-5.

[69] Al-Sa'dāwī and Izzat, *Al-Mar'ah*, p. 21.

[70] *Ibid.*, p. 21.

of the Old Testament in which a woman's head is cut and she becomes headless, but then her husband is the head. From here, appears the view that women are without reason or lack of reason.[71]

In this economical feudalistic system which based its value on servitude, women then lost their position in religion and religious rituals. Religion and God belong only to men. The position of women was degenerated to its lowest position in the same level of slave and animal. Their lives were on men's hands.[72] With the emergence of patriarchy, moral dualism grew since the primordial era, since men ruled women economically and sexually. The degeneration of women reached its lowest position in the era of Roman emperors where women became property to be traded in the markets[73].

According to Al-Sa'dāwī, the story of Adam and Eve is a symbolic story that can be interpreted in some different ways. In the contemporary reflection, the story shows relation between knowledge, gender and women. Adam did not "fall", but Adam indeed became "elevated" and left his animality and became a being with conscience and knowledge for he had eaten the forbidden fruit on Eve's initiation[74]. A progressive interpretation of the myth of Adam and Eve which had been brought out by Al-Sa'dāwī was also brought out by Muslim feminists such as M. Iqbal, Riffat Hassan, Naṣr Ḥāmid Abū Zayd. Al-Qur'an also emphasizes that women and men are created in their best form for a high purpose[75], not for merely playing around[76], for servitudic and chaliphatic mission[77].

However, in the esoteric aspect, monotheism religions indeed emphasized gender equality. In Judaism, two verses of creation 1: 1-2; 4a and 2: 4b-25 say that men and women were created on God's direct act and were the highest level of creation. In Christianity, The Book

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[71] Al-Sa'dāwī, *al Wajh*, p. 20-21.

[72] *Ibid.*, p. 37.

[73] *Ibid.*, p. 50.

[74] *Ibid.*, p. 23.; Raimon Panikkar, *Myth, Faith, and Cross-Cultural Studies* (USA: Paulist Press New York/Ramsey/Toronto, 1979); Muḥammad Ṭaha Maḥmūd, *al-Risālah al-Tsāniyah min al-Islām* (al-Ṭab'ah al-Rābi'ah, 1969).

[75] Q.S. Al- Ḥijr: 85.

[76] Q.S. Al-Anbiyā': 16.

[77] Q.S. Al- Dhāriyāt: 56.

of Creation 1: 27 emphasized that men and women were created in God’s own image as His partners and helpers of creatures[78]. In Islam, al- Qur’an said that men and women were created from one soul[79].

The idea of economic factor as The Big Other which sharpens the tyranni of the Symbolic of the patriarchal religious construction is contained in the short stories[80]. The strength of feodalism then developed and became capitalism which preserved the servitude in the patriarchal religious construction[81]. Capitalism preserved the opression on women[82]. The economic crisis and poverty in Africa made Arab women more subordinate and marginal[83]. The political regime made world religions as tools to exploit women through fundamental religious movement[84].

2. The Radical Acts of Nawāl Al-Sa’dāwī

As stated earlier, that for Žižek, the subject can be a vanishing mediator, i.e. one who disrupts the symbolic boundaries so that the subject can become a psychotic subject, capable of being in a symbolic order and able to choose freely. According to Robertus Robet ,[85] the radical act is called “evil” from the standpoint of the symbolic order, judged negatively beyond the law and morals. Radical actions can also be understood as actions done by the subject spontaneously and without any consideration.

As a form of rejection of all the symbolic order which oppresses women, the subject then performs a radical act of getting out of the Symbolic, disrupting and destroying it. These radical acts are as follows.

أخرجت من جيب جلبابها سكينا يشبه مطواة «قرن الغزال» وقالت بصوت مرعب: سأقتل أبي وأدخل السجن. وإنكم دافعتم عن «رابعة» التي قتلت زوجها الذى اراد

[78] Rosemary Radford Ruether, *Sexism and God-Talk Toward a Feminist Theology* (USA: Beacon Press, 1993); Rosemary Radford Ruether, “Kristen” in *Perempuan*, p. 294.

[79] QS. al-Nisā’: 1; QS. al-A’rāf: 189; QS. al-An’ām; 98; QS. Luqmān: 28.

[80] Al-Sa’dāwī, “Adab .. Am Qillah Adab” p. 7.

[81] *Ibid.*, p. 8.

[82] Al-Sa’dāwī, “al-Umm al-Suwisriyyah al Qātilah,” p. 104.

[83] Al-Sa’dāwī,”Qiṣṣah Fatḥiyyah al-Miṣriyyah,” p. 120.

[84] *Ibid.*, p. 121.

[85] Robet, *Manusia Politik Subjek Radikal dan Politik Emansipasi di Era Kapitalisme Global Menurut Slavoj* žižek, (Tangerang: Marjin Kiri, 2010), p. 120.

أن يطردها على الشارع هي وأطفالها الخمسة ليتزوج بفتاة صغيرة .رابعةأعلنت أنها لم تقتل زوجها إلا بعد أن قتلها ألف مرة من قبل

She took out her knife which resembles "deer's horn" from her shirt pocket and uttered something in horrifying sound: I will kill my father and go to jail. You all have defended "Rabi'ah" who killed her husband who had kicked her out on the street with her five kids, so he could marry another young girl. Rabi'ah declared that she did not kill her husband; instead, he had killed her a thousand times.[86]

وهي تطعن ابنها الأول تسع طعنات في ظهره، وتطعن ابنها الثاني سبع طعنات في صدره و تتسرب القوة من يدها حين تطعن نفسها فتفرغ زجاجة الحبوب في جوفها لكن عربة الإسعاف تتقلها إلى المستشفى، لتعيش من جديد تحت رقابة البوليس والأطباء وقد ترسل إلى المصحة العقلية أوتقدم للمحاكمة كأم قاتلة

She stabbed her first child on the back nine times and stabbed her second child on the chest seven times. She used all her power of her hands when stabbing herself on the chest using pieces of glasses. But the ambulance got her to the hospital. She came back to life under doctor's attendance and police custody. She was sent to either asylum or court as a murderer.[87]

أما زينب فقد عجزت عن قتل طفلتها وظلت رغبة القتل تراودها وكلما احتضنت طفلتها لترضعها شعرت كانما قوة خفية تضغط بيدها هلى ابنتها

But Zaenab had failed to kill her children, and she still had the desire to kill them. Every time she breastfed her babies, she felt as if she had an unknown desire to press her hand on her child.[88]

The quotations above illustrate which kind of radical efforts the subjects can get out of the symbolic order that ensnares and oppresses them. If she were a girl, then the oppression would be done by the father who forced her to stop school, selling herself with high dowries, marry her forcibly which all the financial benefits taken by the father. If she were a wife, she would always be beaten by her husband throughout her marriage life, forced into sexuality, polygamy, and then divorced as she pleases. If she were a mother, she would lose her dignity and rights. In addition to physical suffering, soul and mind, psychological burdens and endless inner conflicts are shared by women throughout their lives.

[86] Al-Sa'dāwī, "Qiṣṣah Fatḥiyyah al-Miṣriyyah," p. 111.
[87] Al-Sa'dāwī, "al-Umm al-Suwisriyyah al Qātilah," p. 99-100. .
[88] *Ibid.*, p. 104.

The subject then performs these radical acts. The subject's radical attempt to escape from the *Symbolic* begins with their own hesitancy for an oppressive dominant religious understanding. The subject then criticizes the construction of religion which has become tyrannical and oppressive.

In zizek's view, the notion on negativity stresses on the Real which is located in a positive existence and thus cannot be negated. It is an emptiness, a lack, and a radical negativity. Zizek argues that "it cannot be negated because it is already in itself, in its positivity, nothing but an embodiment of a pure negativity, emptiness." That is why, in Lacanian view, the Real is the sublime object[89]

The story character of a mysterious friend criticizes religions by saying that throughout history many religions have oppressed humanity in the name of truth or the God by many names; holy book, sun, moon, star of *zahra*, star of David , sword, holy war, justice and others.[90] The figure of a mysterious friend then criticizes the religious understanding associated with male leadership over women. According to her, that is the source of the understanding of female inferiority and male superiority in the construction of Islamic marriage law, which results in low, inferior, and marginal positions of women.

تقول صديقتي: إنه البئر المظلم، يسقط فيه المتنافسون والمتنافسات في السوق الحرة، والحرية هنا لمن يملك العملة، الإنفاق مقابل الطاعة فى البيت أوالمكتب، و تكتب صديقتي تقول: وماذا يشترط الرجل العاجز عن الإنفاق؟ سؤال آخر يرد إلى الذهن، وماذا تشترط المرأة القادرة على الإنفاق؟

My best friend said: Verily, he is the dark well, all men and women who compete in a free market will fall in it, and here freedom means having money. Meanwhile, earning is the reward from obedience at home and in office. My best friend wrote and said: What is obliged of men who cannot afford? Another question emerges in heart, what is expected of women who can provide?[91]

وتبتسم صديقتي فى أسى وتقول: مند اكتشاف العملة والسوق، لم يعد الشرف موجودا

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[89] žižek , *The Sublime*, p. 192.

[90] Al-Sa'dāwī, "Adab .. Am Qillah Adab." p. 7.

[91] *Ibid.*, p. 8.

في الحب أوالحرب في الشرق أوالغرب [92]

My best friend smiles in my despair and said: Since they found currency and market, dignity is lost in love or war, both in the East and the West.

According to Žižek, the subject's criticism of religion as the *Symbolic* is the subject's search for *The Real* as he or she attempts to escape from *The Symbolic* and even rejects it for the lack of it. Thus, the actions of the subject of the mysterious friend who has criticized religion in the leadership of men over women is an act of radicalization against the symbolic, rejecting and destroying it because it contains *Lack* in the form of injustice and suffering experienced by women. Religions that turn into oppressive ideologies due to economic and political factors are also a *Lack*, for destroying the humanity of noble humans, that is love and justice.

The rejection of religious construction is also done by a mysterious friend as a subject. She has proclaimed herself that she wants to be "herself" and she does not want to be defined by religion or culture that is equally patriarchal. This mysterious friend figure fully believes that she is the child of her mother and not her father's child. According to her, all humans are children of mothers. In fact, this realm is born from the womb of a sacred woman. Women are not the cause of the fall (as the religions say it), but women are the cause of the rise of humanity.[93]

Authentic or radical acts as a form of rejection of the characters of the story are an attempt made by a free subject that is empty in its separation. Because the subject is split, it always keeps its longing for *The Real* to get its wholeness. Radical action and rejection of subjects to religion as *The Symbolic* is their attempt to be able to search *The Real* and can approach it. The following quote confirms it.

خديجة المصرية رأيتها في السجن أيضا تمسك في يدها «القرآن» وتخاطب الله: يارب أنت العالم أني لم أقتل ابني إلا حين أمرتني يا رب وأمسكت يدي الضعيفة ومنحتني القوة من عندك. وهي تقول: هل هناك أم تقتل طفلها؟ أنا لم أقتلها ، الله هو الذى قتله، ربنا أخذه ليرحمه من الجوع

[92] *Ibid.*, p. 7.
[93] Al-Sa'dāwī, "Adab..Am Qillah Adab," p.10.

I saw Khadijah from Egypt in prison holding the al-Qur'an in her hand and said to Allah: O Lord, You are the most Knowing and know that I didn't kill my child except if it is Your command. You hold my weak hand, and You give me strength. She (Khadijah) said: Is there any mother killing her babies? I didn't kill them. Allah killed them. He took them to protect from hunger.[94]

فكرت في قتل طفلي ثم الإنتحار. لكن امومتي منعتني من قتلهما. وقلت لنفسي: لماذا أقتلهما وهما بريئان بلا ذنب. إن المذنب هو أبي، وهو الذي يستحق القتل، لماذا لآ أقتله ليكون عبرة لغيره، ولأدخل السجن ولأموت ثم أذهب إلى الأخرة وأقابل الله وأحكي له كل شئ. ولابد أن الله سوف يكون معي: لأن الله عادل

I was thinking to kill my two children and then kill myself. But my conscience as a mother prevented me from doing that. I told to myself: Why should I kill my innocent children? It is my father who sinned, and he deserved to die. Why would I not kill him instead as a warning for others? Then I went to jail and die. I will be in the Hereafter and meet Allah, and He will surely defend me: because Allah is the fairest Judge.[95]

The two quotations above are the attempts of the subject to be able to approach *the Real*. The effort is a form of rejection on *the Symbolic* and seeks to break the chain. There is hope for the emergence of the new liberating *Symbolic* order. *The Imaginary* as a space of ideology and totalization filled with oppression from *The Big Other* has given rise to a tyrannical *Symbol*, a tyrannical religion believed to be true by Egyptian society. *The Real* is the subjects' rejection of *the Symbolic* as the subject's attempt to get closer to *The Real* that is longed for, a religious construction that liberates women.

The Big Other had worsened the oppression of The Symbolic of the patriarchal religious construction. According to Žižek, The Big Other which appears as the rule of The Symbolic which is then full of improbabilities and contains the lack. Because of the existence of the lack, the structure in The Symbolic becomes open to be criticized by subject because of the alienation of the radical subject from the other.[96]

The radical alienation as a form of subject split causes him to subjectificate which is related to radical act. The radical act is an act

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[94] Al-Sa'dāwī, "al-Umm al-Suwisriyyah al-Qātilah," p.103.
[95] Al-Sa'dāwī, "Qiṣṣah Fatḥiyyah al-Miṣriyyah," p. 118.
[96] žižek, *The Sublime*, p. 137.

that gets out from The Symbolic order by violating the rules and norms which have been established. Robet calls it criminal, destructive, and transcends laws and moral.[97] The radical act makes the subject as a vanishing mediator, as psychotic subject that is distant from symbolic orders, be able to avoid paradoxes and choose freely.[98] Depends on Žižek's opinion, evil such as this is a principal and ethical event. It is not a simple event which is driven by pathological motivation (pleasure, benefit, need). Rather, evil constitutes an external event-an individual's autonomous personality which is reflected through his or her original actions[99]

Al-Sa'dāwī witnessed the Egyptian government's abuse of power by imposing on its citizens religious fanaticism, nationalism, and traditions. Whoever opposed the authorities was either imprisoned or banished.[100] Meanwhile, in the feminism debates which have no end and on behalf of religion and moral, violence on millions of women keeps happening. Feminist activists get accused of infidelity and feminism movement is always being inhibited by political powers on behalf of religion.[101]

The radical act of subject as a destruction of discourse of patriarchal religion is an act which has an emancipatory mission to destroy the old Symbolic and pick up the new Symbolic as The Real that is missed, a freedom for Arabic women from the chain of discourse of patriarchal religious construction.

The subject's unusual action is not subversion[102]. Subjectivity is a process that begins with inner conflict but then develops into an action to dismantle or replace the existence of socio-symbolic network until the subject is able to determine a space for his or her own existence[103]. Radicalization of the actions of Nawâl al-Sa'dâwî rejects the symbolic order of this religion in the form of her actions in writing literary works. Therefore, the characters of short stories become free and

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[97] Robet, *Manusia Politik*, p. 120-121.
[98] žižek, *The Sublime*, p. 186;
[99] *Ibid.*, pp. 188.
[100] Al-Sa'dawi and Izzat, *Al-Mar'ah*, pp. 62-3.
[101] *Ibid.*, pp. 63-4.
[102] žižek, *The Ticklish*, p. 247.
[103] žižek, *The Ticklish*, p. 260.

autonomous subjects, namely: Fathiyah, a mysterious friend, Zaenab, Rabi'ah, Khadijah, and the mother. All of these subjects with their radical actions are as a process of subjectification of Nawâl al-Sa'dâwî herself, because she is split and empty and have intention to look for self-fulfillment continuously.

The goal of Al-Sa'dāwī in creating radical subjects in stories is to boost the thousands of years of patriarchal religious construction in Egypt. Therefore, according to Al-Sa'dāwī,[104] the study about the existence of women, religion and morals can be scientific in nature by crashing the limits required in academic studies, by dismantling the standard rules inherited by the predecessor.

The works of Al-Sa'dāwī are her response to Gayatri Spivak, *Can Subaltern Speaks*? Al-Sa'dāwī is not a silent subaltern woman, but she is able to speak out against the opponents of the patriarchy representing herself and the East.[105] She has full power to change the position of Arab women in new ways. She has critic on the westernization and orthodox religious education system in Egypt.[106]

According to Al-Sa'dāwī, religions have been constructed by basing on the system of servitude. In the al-Qur'an there is a sign that the male sex is higher in degree or degree above the female gender.[107] The Torah painly places Eve lower than Adam with very sharp discrimination and opression against women. In the Gospels there is the Trinity, the Father, the Son and the Holy Spirit. This Holy Spirit is the god whose name is hidden, as the hidden face of the hijab behind the veil. The Holy Spirit loses its natural ability at childbirth, and it is no longer the mother who gave birth to humanity but is born of a male rib.[108]

In Christianity, the virginity of the holy virgin Mary is considered a sanctity that must be preserved by all women if she wants to be a mother. But men are freed from the sanctity that must be guarded.[109] Therefore,

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[104] Al-Sa'dawi and Izzat, *Al-Mar'ah*, pp. 18

[105] Amal Amireh, 'Framing Nawal El Saadawi: Arab Feminism in a Transnational World', *Signs*, vol. 26, no. 1 (2000), pp. 215–49.

[106] Sarah Graham-Brown, 'Feminism in Egypt: A Conversation with Nawal Sadawi', *MERIP Reports*, no. 95 (1981), pp. 24–7.

[107] Q.S. Al-Baqarah: 229; Q.S. Al-Nisā': 34.

[108] Al-Sa'dawi and Izzat, *Al-Mar'ah*, p. 26-27.

[109] *Ibid.*, p. 34.

Al-Sa'dāwī deconstructs and becomes a counter hegemony of the phenomenon of a conventional and palogocentric female body.[110] Many researches on her works illustrate that women's religious opponents are religiously experienced by almost all women with various backgrounds and social status.[111] All religious constructions are oppressive to women; all religions are classes, whereas in ancient Egypt men and women were equal. But after the enslavement, the gods of women are replaced by men.[112]

However, according to Al-Sa'dāwī, several verses of the Qur'an and the hadith of the prophet have explained the fundamental concepts of freedom and equality between men and women. But unfortunately, they do not become a platform that became the backdrop of cultural construction. Al-Qur'an says that The God has created man from one self; then He made it from his partner.[113] Allah also affirms that those who believe (both male and female) then some of them become a helper for others.[114] The Prophet said, women are brothers and human beings are equal like comb teeth.[115] Al-Sa'dāwī also reinforces the existence of "ijtihad" which is upheld in Islam, namely the actualization of the text in real life because the reality changes constantly while the text is static.[116]

Al-Sa'dāwī has existed in her own unique way. Lack and the traumatic events she experienced from her childhood to her old age have now made her a split subject. Since she is also an empty subject, Al-Sa'dāwī always resists gender inequality through her actions in writing works of fiction. As an empty subject, Al-Sa'dāwī has the freedom, courage, and authenticity of views. Therefore, in her life, Al-Sa'dāwī has many tragic events: out of prison, dismissal of office, censorship and the arrangement of her works, the juxtaposition of her feminist movement, exile, fugitives,

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[110] Khadidiatou Guèye, "Tyrannical Femininity," in Nawal El Saadawi's *Memoirs of a Woman Doctor*', *Research in African Literatures*, vol. 41, no. 2 (2010), pp. 160–72.

[111] Ramzi Saiti and Ramzi M. Salti, "Paradise, Heaven, and Other Oppressive Spaces: A Critical Examination of the Life and Works of Nawal el-Saadawi," *Journal of Arabic Literature*, vol. 25, no. 2 (1994), pp. 152–74.

[112] Nawal el Saadawi and Jo Beall, 'Nawal El Saadawi', *Agenda: Empowering Women for Gender Equity*, no. 5 (1989), pp. 33–9.

[113] Q.S. al-Zumar: 6.

[114] Q.S. al-Tawbah: 71.

[115] el Saadawi and Beall, 'Nawal El Saadawi', pp. 43, 72-3.

[116] *Ibid.*, pp. 52-3.

and various criticisms and accusations of infidelity into blacklisting those who should be put to death.

Al-Sa'dāwī continues to move to gain the integrity of herself. She never gave up despite knowing that she failed. As a split and empty subject, she continues to perform radical acts by refusing and breaking the symbolic chain that bombs Arab women. Her refusal was her attempt to break out of the old symbolic order and pick up a new symbolic as her attempt to get close to *The Real*. In the three short stories, the concept of the God is *The Real* as a symbolization of women's justice and freedom in religious construction that is longed for, sought and championed. As for the three short stories, radical actions of these female murderers exemplify the subjectivization of the subject within the sublime self-objectivization.

Concluding Remarks

In three short stories in anthology *Adab Am Qillah Adab*, Al-Sa'dāwī has made radical subjects through storytellers rejecting and opposing patriarchal religious constructions. Religious construction has become *The Symbolic* which oppresses women in Egypt. The inferior position of women in the semitic religions is strongly related to the interpretation of Adam and Eve myth in the Old Testament which contained presupposition of theologic-pathriarchal construction which strongly correlated with the economic and politic factors.

The literary work is the explanation of the radicalization of the author's actions against *the Symbolic*, because *the Symbolic* (religious constructs) containes the lack. As an author who performs the process of self-subjectification through her acts of writing fiction, Al-Sa'dāwī has affirmed her "existence". The radical subjects in Al-Sa'dāwī's stories are forms of rejection and opposition to *the Symbolic*, to boost the thousands of years of patriarchal religious construction in Egypt, because negotiations of a softer Al-Sa'dāwī never succeeded. Al-Sa'dāwī is a subject that is split and empty at the same time so that she would continue to move to fulfill herself with her radical actions in rejecting all the symbolic religious orders that marginalize Egyptian women. She is a divided subject because she is filled with *lack* and *trauma* that she experienced throughout her life, which is associated with the sufferings and oppression experienced by Egyptian women on the pretext of religion.

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NAWAL'S CRITICISM ON THE DISCOURSE OF MASCULINE GOD

Introduction

Discourse on masculine God and divinity has been being ordered and structured culture, in East as well as in West. The discourse can not be separated from the social construction played by political or economical rulers, along with the emergence of thousands years of patriarchal culture which keeps moving in establishing its hegemonic and full of interests oppression.

The discourse on masculine God starts from the "language" of holy books that belongs to the religions. In semitic religions (Judaism, Christianity and Islam) for instance, language in several verses are interpreted patriarchally and then made theological justification to legitimate the culture of oppression on women. In the Old Testament, the discourse on masculine God is constructed from interpretation of the myth of Adam and Eve in which it is told that the sons of Allah deserves to rule over man's daughters (Nawal, 2010; 1980; ttt; 1974). In Christianity, Messiah was the son of Allah. The trinity concept also erased the Mother and replaced it by Holy Spirit (Nawal, 2010; 2000). In Islam, Allah in the Qur'an is mentioned by *dhamir* (pronoun) "huwa" which means he (Nawal 2003; 1980).

The theological concept constructed to be the patriarchal discourse eventually rises many criticism. Construction of patriarchal religion in Hinduism, Buddhism, Confusianism, Judaism, Christianity and Islam is then protested and questioned (Sharma: 2006). Critiques on sexism, divinity, and escatology of Christianity are also arisen (Ruether:

1993; 2006: 291-329), discourse on holy books of Judaism which was constructed patriachally is also criticised (Carmody: 2006: 255-290), the hermeneutical emphasis in understanding the symbol Allah and verses on gender in the Qur'an is also stated (Umar, 2002: 107-113).

If articles above questioned the discourse on theology and divinity through discourses on religion or holy books, Nawal did something different. Not only religions and holy books that she criticised if both were used as tools to oppress women, but the very concept of "God" and "divinity" that had been constructed to be patriarchal disourses theirselves had become the first critical consciousness for her to be rejected, criticised, and deconstructed uniquely and radically. The fenomena is interesting since there are scarcely feminists who courageously do that because the discourses on God and divinity are considered as the area of taboo and sacred to be questioned.

An important question to be stated is: What are the forms of Nawal's criticism on the discourse on masculine God? Where does the question should be placed in understanding of discourse on God and why did Nawal do the criticism? This deconstruction of discourse on masculine God done by Nawal is important to be understood, to deconstruct the patriarcal assumptions in the philosophical basis constructed by the rulers as a legitimacy of tyranical culture penetration on women. With the theological philosophy it is assumed that as if the inferior and subordinate position of women is something determined, natural, and a form of unchangeable God's provision.

Nawal is a partisan of freedom for women. She was born in Kafr Thahla (Egypt) in 1931. She is an activist, memoirist, novelist, essayist, and the first physician woman in her country, and her works has been translated into more than 12 languages in the world (Aphteker: 2009). She took psychiatry in the Faculty of Medicine in Kairo and graduated in 1955, then she got her magister and graduated from University of Colombia 1966 (Tamimi: 2005: 47). She is well-known as millitant and controversial thinker who has courageously broken the sacred limitations. The moral of her novels are radical and oftenly accused as propaganda, oportunistic and contains apostacy (2003: vii-ix). Because of her sharp writings she lost her job as Director of Ministry of Public

Health, her works were censored, she became fugitive and eventually was exiled and imprisoned (Hafidz, 1997: xii-xiii). Her courage to fight againts the mainstream until she could escape sentences of death many times was because of her spirit she got from her mother when she was young as she had admitted herself: "My mother said when I was young, 'Throw Nawal in the fire and she will come unhurt.' After hearing that, I could walk into danger with a brave heart. Maybe that is why I was able to escape death more than once" (Nawal, 2009: 3).

Method of Reading

The method used in the paper is deconstructive reading. As an intelectual movement that deal with discourses, deconstruction initiated by Derrida has been widely accepted and is basically post-pheomonology and post-structural. Different from structuralism which sees the meaning of language in its closed relation, direct, one to one between signifiant and signifie, post-structuralism sees that languages are infinite series of signifiant-signifie (Sarup, 1993: 32; Latifi, 2015).

According to Derrida there are no center and no certain origin. The world of language is a world of game for signifie, which never ends since the relation between signifiant and signifie is never certain. Signifie becomes *polysemy*, has heterogen, variative, many and double meaning so that it can shift continuously. Signifiant can also be removed from the concept pointed by the signifie, as metonymy, metaphor, connotation (Culler, 1994: 89-110; Rusbiantoro, 2001: 11-12).

Derrida showed his criticism on traditional western thoughts which to him wass dominated by "logocentrism," namely a certain assumption on "being" that becomes a center of Heidegger's attention. Logocentrism is based on the assumption that "being" is the same as presence and the truth is the real or the present. Derrida disputed the logocentrism, for him signifiant comes before signifie. There is nothing outside the text, which means that all objects of new thought are formed in some certain text frames. Derrida also rejected the priorisation of subject as the origin of reality. He argued like Foucault that man is utterly not act freely since he is very dependent on texts and the text as a whole which influenced each other (Arkoun: 1994).

Nevertheless, man keeps being able to move foward in the confinement of logocentrism since he is still able to criticise his own thought or the preceding thought through text tradition and some certain discourses. The process of critique is called deconstruction. This deconstruction shows various rules which previously hidden and determined the text, namely "the unthought" or "the unthinkable". It brings up the alienated or forgotten meaning because of the amount of closing and stagnation process in man's thought. For Derrida, deconstruction is different from destruction. Deconstruction does not eliminate the discourse yet only shows its alienated aspects and elements (Arkoun: 1994). According to Arkoun (1994), deconstruction must be followed by reconstruction of discourse or consciousness which leaves limitedness, stagnation and aberration of the previous discourse behind.

Analysis

1. Forms of Nawal's criticism on discourse of masculine God

In one of her works, Nawal said that when she was little she loved her mother more than her father. Because of that, when she learned how to read and write for the first time, she proudly wrote her name, then her mother's next to it. Then suddenly her father displaced her mother's name and wroted his own name there. When Nawal questioned her father's act, he replied that it was God's wisdom. At that time, for the first time in her live, Nawal heard the word "God." Yet she could not love anyone that had replaced her mother's name next to hers, as if her mother never existed. After that, the little nawal wrote letters to God and protested why God made distinction between her mother and her father (Nawal, 2009: 1-2).

In her next stage of childhood, Nawal discussed the essence of Allah, and she was punished by her teacher since she had rejected his explanation that Allah is male (Nawal, ttt: 23). In her junior highschool, Nawal was once more punished by her teacher, she got 0 point and was threatened not to pass the final examination if she ever again questioned why God was said male. Not satisfied with her teacher's answer, Nawal asked her father about the essence of God and argued it. He stated that God is spirit, does not have sex, yet He is close with masculinity since:

all prophets called God with *dhamir* (pronoun) "huwa," all prophets were male and the first human being was a man (Adam) while woman (Eve) came to being from his rib. Nawal argued the explanation and would not give up. For her, his explanation was contradictive: how could the weak Eve could affect him so that he listened and obeyed her more than he to God. For Nawal, Eve's role was positive since she knew that the forbidden tree was the tree of knowledge which had delicious fruits. Eve had stronger character, she could affect him while he could only obey her (Nawal, 1980: 103-107).

Since her early childhood Nawal had been having belief that God is justice, freedom, and compassion (Nawal, 2009: 18). Therefore, since that moment, she always fought against the mainstream. She bravely fights anyone if in her opinion he is contradictive and does not make any sense. More than that, when everyone berates and condemns her because of her objection on the common concept of God, Nawal brings that to her reason with courage and fortitude. In her childhood, she liked to contemplate and think about God for years. She believed Plutarchos, a Greek philosopher, who had said that it is the right of man to ask for knowledge and the primary knowledge is that of the essence of Allah. Nawal also read many books and from those she got that the primary aspect of human being is his capacity to think, and therefore she believes that thinking of God is not something wrong to do (Nawal, ttt: 21-22).

Nawal's grandmother had strenthened her belief. When she was a child, she watched her grandmother mad at the village chief by shouting that man is not slave, and God is the just she could understand by reason. For Nawal, that was the first lesson in her life on philosophy, religion, politics and relationsip among those three (Nawal, 2000: 49; 2009: 8). God is also not identical with holy books which then interpreted by a group of men that close to the rulers (Nawal, 2000: 50). God is justice, freedom, and equality among men (2000: 50).

In her teen and early adulthood, Nawal actively questioned and fought the paradoxical idea of God constructed patriarchally. Nawal is a lover of books and knowledge. All of her readings were dialogued and expressed in every event she found. She actively wrote, gave speeches,

and debated. She kept fighting for her belief. She ever portrayed Isis (the goddess of knowledge and wisdom in the ancient Egypt) on a stage. She kept fighting on every occassion against the concept of God constructed in the religious texts (Nawal, 2009).

Nawal's journey in fighting against masculine God become more established in her adulthood. With her vast reading on history, antropology, philosophy, sociology, medicine, psichology, tasawuf etc., she found a solid answer for her belief, that masculine construction of discourse on God is not from God or religion theirselves, but from the construction of patriarchal culture and class division system: master and slave along with the spread of individual ownership on land. The factor is then strongly influences the interpretation of God, religion and holy books, either in the semitic religions or the others (Nawal 2000; 1980; ttt; 1974).

Nawal's strong and sharp criticism eventually becomes the radical resistance against the construction of discourse on masculine God. Before the emergence of patriarchal culture, class system, and before the emergence of semitic religions, ancient Egypt was full of goddesses who were equal to gods. Even goddesses were more powerful (Nawal, 1980; 2000; 2003).

The ancient Egypt had been more than five thousands years old before the birth of Judaism, the first semitic religion. The civilisation can be seen from cities, temples, writings on palm leaves, sculptures, paintings and carves that exist until this day. For thousands of years when Egypt was glorious in the valley of Nile, the goddesses rule the realm of men and govern their life equally with gods (Nawal, 2001: 184).

In the ancient texts written by Plutarchos it was told in many places that there was a myth of the goddess Isis with her husband Osiris. Isis was worshipped and believed as the ruler of God because of knowledge and wisdom she had. Isis gave birth to Zeus, her son, and gave him knowledge (ttt: 14-22). In the ancient texts of Egyptian gods it was told that Isis (and not Osiris) who had firstly built her concept on the philosophy of unity, as it was done by her mother (Nut) the goddess of sky, and also her grandmother (Nun) the ruler of the universe without dividing the sky and the earth (2000: 20).

Therefore, in the early stage of men it was believed that women are the origin of life (*ashl al-hayah*) because of her ability to give birth to new life. The ability was not owned by men, so that women were worshipped and considered to have higher position than them. From this view emerged the thought that goddess must be women, for example: the goddess of creation, the goddess of suavity, goddess of guard, goddess of perfectness, goddess of knowledge, goddess of good and so on (Nawal, 1974: 154).

The perspective of history above gives an understanding that position, role and place for women in the society of ancient Egypt were high, as high as gods or God, and even became the highest God. That is why in the Arabic language, the word "spirit," "sky," and "sun" are categorised as *muannats* (noun with female gender). Isis (the daughter of Nut) symbolised as the sun as the symbol of knowledge and wisdom (Nawal, 2000: 17). At that time, the productive activity of women in various professions and economic activities were found. At the time of Pharaoh aroun 3000 B.C., high positions for women were found in institutions of family, of religion, of knowledge, of art, of agriculture, of industry, of culture so that every child was attributed by their mother's name. The high position for women were found, either when they were at home or outside it (Nawal, 1974: 155-156; ttt: 44).

Eventually, Nawal's fight on masculinity of God appeared on her fictions. For instance, in the novel *Zinah* (2010) she created an imagination of God's femininity. Zinah was the main character of the novel, a woman with great image and dignity, the mixture between power and the balance of mind, soul and body. A charming artist, poet and dancer who was able to erase the boundary between the heaven and the earth, change the world, and eliminate the oppression of man on man. Therefore, the ocean as her admirer believed that she was God, like Isis, Nevertiti, or Maryam the mother of God. In her novel *Suquth al-Imam* (1989), she created the main character Bintullah, which means the daughter of Allah. Bintullah had a sharpness of heart and mind, capacity to fight against gender unjust on behalf of religion, holy books and God. She bravely defied the ruler, the order of religious laws, the Imam (the Leader) as her defence for her belief and women's right.

Bintullah was a simbolisation of God's power who would never die, since before she was excecuted by the ruler, Bintullah confidently said that although her body would die yet her mind and soul would not. Her mind and vision were truth that would live forever. In her short story *al-Umm al-Suwisriyyah al-Qatilah* (1999) it was told that mothers who were also murderers had murdered their children and would take a suicide after that with the same knife. Those mother-murderer believed that the Merciful God had commanded them to kill their own children by giving their hands power, since Allah the God wanted to protect the children from the starvation. In her short story *Qishah Fathiyyah al- Mishriyyah* (1999) it was told that fathiyyah would kill her father who had sold her since she was two years to a wealthy man of Saudi Arabia, then she was maried by him with force and made his concubine, she was beaten by her husband during the age of their marriage since he had mental disorders, then Fathiyyah's child was tortured by the wifes of her husband since the child had become competitor heir of the husband for them. Fathiyyah would kill her father with hope that she could be imprisoned and sentenced death so that she could meet God in heaven immediately. She believed that God will defend her since He is just.

2. The placement of Nawal's criticism of discourse on masculine God in interpreting the discourse on God

Nawal has done a deconstructive reading on the masculinity of discourse on God. The form of deconstruction he has done experiences an phase increase along with the age and maturity of her repertoir. Started from her dislike on all form of the unjust, then she hated the masculine God, she did a journey of contemplation to think about the essence of Allah, fought against all of patriarchal construction of discourse on Allah, then deconstructed radically by creating narrative radical characters in her fictions which became a discursive counter and emphasised the femininity of God.

Nawal's fight and deconstruction rooted from her belief that all discourses on masculine God and divinity were started from language in which the holy books of the religions were written. Although all of the holy books are believed to their respective believers as the word of God spoken to His prophets, but it is not denied that the idea of God

which has been transformed into a language symbol will be subject to the linguistic laws that bind it.

The idea of *ad infinitum* God is not fully identical with the language of holy books which is always limited because of reduction, distortion, develompent of language structure and culture, the subjectivity of the receivers and readers of the holy books (Umar, 2002: 113). Therefore, any act of interpretation of the holy books is always limited by certain contexts, situations, and ideology that moves in it.

The concept of God in the Old Testament, the Bible, and al-Qur'an is a series of language symbols. Interpretation of the concept then forms a patriarchal discourse. Nawal's rejection and struggle against the patriarchal discourse on masculine God is caused by her belief that the discourse is a social construction which is formed, it is not something given at all. According to Jorgensen & Phillips (2002: 5), discourse is a social action which plays a role in producing social world, including knowledge, identity and social relations to defend certain social patterns that is thought as taken for granted. In the contemporary perspective, the discourse built from language is not merely seen as a text, but a structure that structurise and being structurised (Bourdieu, 1990). There is always a dialectical process between both, language forms a society and also being structurised by the society synchronically and diachronically, language forms subjects and also formed by subjects (Udasmoro, 2018:ix).

In Derrida's perspective, the paradox of the concept of God foud by Nawal since her childhood which she then questioned, fought and deconstructed is a vast space which always provides her a place to search and find new and different meanings. In the deconstruction, Nawal is able to find relations between signifie and signifiant which are hidden and concealed by the rulers who has preserved patriarchy. And so does the inconsistency of interpretation on the myth of Adam and Eve which always places Eve in a weak, subordinate and negative position found by Nawal in her childhood is another hole of interpretation which being dug so that it can bring up a different way of giving a more humanistic and egalitarian meaning, "the not thought" and "the

unthinkable" because they were previously buried by the patriarchal process of thinking which is hardening and continuously operating.

The discourse on masculine God which fought by Nawal is a social construction. As the concept of Foucault's discourse which is in tune with Derrida's deconstruction, Foucault throws the concept of "the archaeology of knowledge" and archaeologic study on knowledge to investigate human mind, knowledge and science by prioriting episteme and discourse which are submissive to various rules. From here, then the social construction is brought up, and problems considered to be important and not, are mainly dependent on the speaker or the writer who speak about a certain statement in a certain discourse, what they mean, how one episteme is replaced by another, which one considered to be more true than the other (Arkoun: 1994). It then can be clearly seen, the construction of masculine God is strongly related to whom has said that, in what context, what is the meaning contained, how the episteme of Masculine God replaced another previous episteme, namely feminine God, and how those who created the new episteme justified that the episteme he has proposes is the most true.

A vast space which provides plural meaning in the relation between signifie and signifant in the discourse on masculine God emphasised by Derrida has been filled by Nawal with her sharp critical capacity and holistic and comprehensive reading on the discourses she has got. New meaning that are brought up by Nawal can not be silenced or killed, since in reality, the empirical facts that she found give support which will demolish the discourse on masculine God as the only meaning considered to be the most true and determined. Through the reconstruction of history of the ancient Egypt (Nawal: 2000; 1980; 1974; 2003), Nawal has found many anthropological, archaeological, linguistic, sociological, historical evidences that the discourse on God in early history of Egypt is not masculine or male, but feminine or female. That era lasted for thousands of years, before the emergence of patriarchy, class system, and the birth of semitic religions.

The discourse on feminine God which appeared during the early history of mankind became a structure that formed and strenthened the autonomy of women that could exist and become fully humanistic, so

that historical evidences stated the superiority and height of women's position in every institution; society, religion, family, politics, economcs, law, culture etc. Yet in the next stage of history, when the pattern of history which was previously matriarchal became patriarchal because of various conditions and complex social processes related to the developmentof individual, society and history, then the discourse on feminine God was replaced by the discourse on masculine God by subjects with their interests to preserve the patriarchal culture. This is what has been said by Bordieu that language is a discourse which can be structured, as well as a structure that structurises.

Through many of her works (fiction and non-fiction), Nawal's deconstructive struggle against the discourse on masculine God appeared to be more mature and clear in her adulthood. Nawal deconstructs then ruins the discourse on masculine God. Through texts and language in the existing holy books, Nawal has done re-reading and served a reconstruction for new discourse on God.

Feminity that brought up by nawal in her fictions are not the aims of conscience which she wants to build. The feminity which she had brought up is aimed to push up the position of women which had been in its lowest nadir as victims of social patology in patriarchal societies, object of exploitation and various forms of dehumanisation of women. The feminity of discourse on God is stated by Nawal to give a basis for the philosophical assumption that women have the same capability as men as shown by their position in early history of mankind, by emergence of many Goddesses or goddesses, and even as a ruler- Goddesses.

In her works Nawal has stated that the essence of God is fully spiritual. In her short story *Adab Am Qillah Adab* (1999: 6), for instance, it is stated that knowing the true existence of God is impossible for human being. This is truly real, since the advancement of science and technology with which one can know the smallest elements of material reality, in fact, it is always found that there are some smaller elements in them which the science could not yet answered. If God is entirely spiritual, then there is no single material medium that can reveal His existence, including the empirical experiences of human being. Then there is no male God, as well as no female God, since God must have no gender.

As what has been stated by Arkoun, the dekonstruction must be followed by reconstruction. In many of Nawal's works, she then does a reconstruction of discourse on God by emphasizing that God is justice, freedom, equality, and compassion. This is the end of reconstruction aimed by Nawal in her deconstructive journey. With this discourse on humanistic and egalitarian God, Nawal deconstructs the old, obsolete and tyranic discourse on God then replaces it with a new, more fresh and humanistic discourse resulted from the relation between signifie and signifiant itself through visionary and progressive reading.

In al-Qur'an, for instance, the myth of Adam and Eve is served egalitarian. It is its interpretation which limited it so that it becomes closed and patriarchal which then emerges and becomes a discourse. Many of quranic verses also state that the existence of God which fully spiritual, and among His radiance is justice. Therefore, *dhamir* (pronoun) "huwa" (which means he) inherent in the word Allah in all of the quranic verses is a problem of Arabic language structure which has gender *mudzakkar* (male), then the masculinity of Allah never refers to His existence, but refers to the grammatic rule of Arabic language, and this is a phenomena of problem of culture.

Nawal (2001) believes that the revelational aspect or divinity of holy books as word of God is contained in the spirit. If a verse or some verses contain a paradoxical idea with divinity spirit, then the verses of the holy book with linguistic symbols which contain the code of culture must be interpreted by considering various existed context that often strongly related to complex meaning in a scramble of meaning played by rulers with their respective interests.

Based on that interpreation on the spirit which becomes soul in every message of divinity, Nawal courageously deconstructs the meaning and bring up the struggle against the discourse on masculine God. Her deconstruction is her attempt to be able to find new meaning that previosly "unthought" and "the unthinkable," which is humanistic, visionary, and progressive for the more humanistic cultural order in gender relation. The interpretation is got by Nawal in relation between signifie and signifiant which has been deconstructed and cleared from various pathology of patriarchal interpretation which lasted for thousands of years in history of mankind.

The orientation of Nawal's deconstruction on the discourse on masculine God

Nawal's deconstruction on masculine God is her attempt to jack and deconstruct the building of patriarchal discourse established by the rulers on behalf of God or holy books. The deconstruction is important for finding the root on which the patriarchal assumptions are based, so that it needs to create a discourse that God himself is male. By creating discourse on God's masculinity, then the philosophical assumptions are used to strengthen the patriarchal foundations which is continuously built through the hardening cement of culture.

In modern Egypt and Arab world (specifically) and other nations (generally), the assumption of patriarchal theology is still a significant cultural problem for the development of discourse on gender. There are no many studies that analyse the problem with the contemporary theories of humaniora in the attempt to enrich the interpretation and shift the destructive and ahumanical meaning and interpreation on women. With the cosmopolitan and progressive vision, Nawal has deconstructed the discourse on masculine God without hesitation.

Nawal makes her deconstruction as a strategy for women liberation and establisment of women's humanistic autonomy through a discourse. The liberation is not a gift from husbands, fathers, religious leaders, or kings. It is also not something seized from someone else. But, the liberation and autonomy of women endeavored by Nawal is a determined liberation and autonomy inherent in the identity of women theirself, as a gift from God and His love radiance.

In this gift and radiance of God's love, women is determined to be fully human: free, independent, autonomous with their fullness of mind, soul and body. This full ontological quality of women establishes their position and cultural role individually as well as socially which is free to make choices, creative, and self-actual along with men. The determined autonomy of women is actualised during the early history of mankind in its maternal pattern of culture in which women could exist as a full human being so that God was portrayed to be feminine.

Nawal's orientation of deconstruction can not be separated from her identity. As a progressive and visionary feminist as well as islamic thinker, until this day, Nawal has been actively struggling to jack the

stagnation and closedness of muslims to their religion. More than that, as a transcendental-humanist, Nawal always sounds justice, liberation, honesty, and compassion as four pillars and principles of true divinity contained in the religions as platform of human liberation from any kind of oppression, either men or women. All of esoteric revolutionary goals which has the characteristic of humanistic-transcendental which become the philosophical basis for Nawal's struggle are casted on many of her works (Nawal: 1974; 2000; 1980; 2003).

Conclusion

Nawal's deconstruction to the discourse on God's masculinity is her attepmt to jack the stagnation of women because of their imprisonment in the thousands years of oppressing patriarchal culture. Her struggle and decostruction based on the discourse on God's masculinity is not the only interpretation which gives the real picture. In language, the relation between signifie and signifiant which never be certain gives a vast space to sound criticism and emerge a new interpretation which more humanistic and visionary. Episteme of God's masculinity which replaces the episteme of God's femininity in early history of human being are archaeologies of knowledge which filled with various context in scrambling for discourse, meaning, position, to be made a single justification for certain social patterns, namely the hegemony of patriarchism. Nawal's deconstruction is her accelerational strategy to welcome the emergence of new culture patterns which are more humanistic and progressive and give acknowledgement to the liberation and autonomy of women as something determined and fundamental for them, as divine gift which actualised in early history of mankind. The appearance of feminine Gods in many of Nawal's works is her strategy to state women's position that they have capacity to become subject and have full and intact autonomy as human being. The reconstruction that become orientation of her deconstruction is a positionisation of God in a compassion that should be made principal for human being in building dignified and humanistic cultural orders, which included the order of culture which can strengthen women's humanity: their freedom and autonomy.

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WOMEN'S LIBERTY IN RELIGIOUS DISCOURSE (THE FANTASY OF NAWĀL AL-SA'DĀWĪ IN ZĪNAH)

INTRODUCTION

The hegemony of masculine Islamic discourse continues to roll. There are various studies on discrimination against Muslim women in different countries, including studies on the oppressive orthodoxy of Islamic law (Issaka-Toure, 2016; Mattingly, 2019; Salaymeh, 2019), the patriarchal hegemony of Arabic and Islamic-Iranian works of literature (Dadīsy, 2017; El-Miniawi, 2021), the supremacy masculinity in modern Islamic politic (Muhibbu-Din, 2019), and discrimination against diasporic-Muslim women in Canada (Marcotte, 2010; Sulaiman et al., 2018).

Seeking for women's liberation, criticisms of the masculinity of religious discourse has finally been arising. These include criticisms of the masculinity of religious discourse in Hinduism, Buddhism, Confucianism, Judaism, Christianity and Islam (Sharma, 2006). Such as liberation from the masculinity of Moroccan Islamic theology (Boumlik & Gray, 2018), the movement and struggle for Islamic feminism (Hesová, 2019), the feminism movement of Malaysian muslims (Mir-Hosseini, 2019), gender struggle in Indonesian novels from patriarchal Quranic interpretations (Muzakka & Suyanto, 2020), the struggle of female Iranian theologians of the 19th and 20th centuries (Rahbari, 2020), and the gender-Islamic criticism of Middle Eastern literature (Hearty, 2015).

In her effort to liberate women, Nawāl al-Sa'dāwī came up with a different, unique strategy. In their effort to liberate women, most

Muslim feminists would describe women as a group that still struggles toward gender equality. However, al-Sa'dāwī, through her fantasy describes the conditions of fully sovereign women humanized human being, fully present, and independent in her actions and decisions with high autonomy.

It is important to study Al-Sa'dāwī's thoughts, that gave birth to this fantasy of freedom as it voices the optimism and high confidence of a subject. Al-Sa'dāwī's fantasy can not be separated from her convictions that women's autonomy is a historical and theological fact. Historically, women's autonomy has existed in the matriarchal structure since the beginning of human history which later formed a matriarchal culture (before patriarchy and class systems emerged). Theologically, the substance of all religions always carries the main mission of upholding human autonomy, both men and women. Therefore, the idea of gender-biased verses in scriptures is a contextual idea related to a number of historical-particular factors, not a universal idea in religions (Al-Sa'dāwī, 1974, 1980; Al-Sa'dāwī & Newson-Horst, 2008; Al-Sa'dāwī & Rauf Izzat, 2000). The autonomy of humanized women was also practiced during the time of Prophet Muhammad. (Al-Sa'dāwī, 2003: 53–73; Latifi, 2019).

Among Al-Sa'dāwī's works which presents the fantasy of women's autonomy is *Zīnah* (official English title *Zeina*, translation by Amira Nowaira, Saqi Books, 2011). Written in 2009, *Zīnah* is Al-Sa'dāwī's final novel. It tells the story of the radical upheaval and resistance of female characters against the masculinity of religious discourse. The novel tells two major lines about the lives of its two main female characters, mother and child -Badūr and Zīnah-, which are filled with upheaval, resistance and struggle. Badūr is a literary criticism professor of high standing and popularity. Still, she suffers from being positioned as an object of domestic violence due to a patriarchal interpretation of religion. Zīnah, on the other hand, gets separated from her mother (Badur) since infanthood due to her illegitimate status as a child born out of wedlock. However, Zīnah grows to become a talented and extraordinary girl capable of bringing changes to her country.

The purpose of this research is to reveal the thoughts of Nawāl al-Sa'dāwī in relation to her fantasy in creating a fully autonomous women in religious discourse. This fantasy is important to study because it describes her freedom as a subject that is capable of breaking through the patriarchal order of religious discourse that has eliminated women's autonomy for thousands of years. The research's twofold question is: How did Nawāl al-Sa'dāwī's fantasy create autonomous women in religious discourse and why did she create this fantasy? This study employs the theory of fantasy in subjectivity using hermeneutics as a qualitative research method.

According to Žižek, the subject exists and is capable of existence. The three phases of the subject's subjectivity are The Real, The Imaginary, and The Symbolic. The subject continues to move in search of self-fulfillment by destroying The Symbolic lacks which confines him. To cover up The Symbolic inadequacy and tyranny, the subject then builds fantasies as well as becomes an estuary of meaning and interpretation (Žižek, 2008b).

Fantasy is an important concept in Žižek's theory, for it becomes a screen covering the Symbolic lacks worsened by the Big Other to the level of tyranny. According to Žižek, among the veils of fantasies there is a "transcendent scheme" which does not notice the drive in hallucinations similar to Kant's schematics of transcendence: a fantasy is our desire and it teaches us how to desire. In Descartes's philosophy, the role of fantasy is as a mediator between *res cogitans* and *res extensa*, between formal symbolic structures and the positivity of objects we find in reality. Fantasy provides a scheme that fills the empty spaces opened by the formal symbolic structures (Žižek, 2008a: 7). Lacan mentions "traversing the fantasy"; the subject suspends the fantasy frame of unwritten laws that make the subject free to choose (Žižek, 2008a: 39).

In the relationship between fantasy, drive, and desire, drive emerges when it receives a spider web of laws or prohibitions that must resist *jouissance,* i.e. physical or intellectual pleasure. Fantasy is the narrative of this primordial loss since it enters this process of denial and since the emergence of the symbolic laws. Fantasy very much limits

and separates the drive from desire, fantasy provides a rationality for the inherent *deadlock* of the drive (Žižek, 2008a: 43).

Žižek mentions the truth of desire, and the knowledge of fantasy. The drive or desire opposition is similar to that of truth/knowledge. In psychoanalysis, the knowledge of drive that cannot be subjectified assumes the subject's "fundamental fantasy", a special formula that regulates his access to *jouissance* (Žižek, 2008a: 53).

In the context of this research, the fantasy developed by Al-Sa'dāwī as a subject is a fantasy that liberates women and gives them autonomy in religious discourse. In Žižek's perspective, the masculinity of religious discourse that confines women is the Symbolic, and the space of liberation for women whom the subject longs for is the Real. As a subject, Al-Sa'dāwī continues to seek fulfillment in her divided-self by fighting against the Symbolic.

The hermeneutics is recognized as one of the various methods of analysis that can provide flexibility to literary critics or researchers in interpreting the text they observe, both ethically (from outside) and emically (from within and idiographically) (Endraswara, 2013: 179–180). The hermeneutic style chosen here is the emic one, which is the presentation of interpretation based on data.

Nawāl al-Sa'dāwī is a controversial novelist who was born in Kafr Thahla -Egypt- in 1931. Her works of fiction and of nonfiction are mainly concerned on social, political, and historical themes, as well as the theme of women's liberation themes (Al-Tamīmī, 2005). Her writings are courageous, they break down the sacred boundaries and were often labeled as propagandist, apostate, and infidel. Due to the sharpness of her words, she lost her job as the director-general of the Egyptian ministry of health's education department. Her works were censored, she became a fugitive and went into exile before being put in jail. Al-Sa'dāwī is a guest professor at various universities in Europe and America and has received many international awards in literature and other fields (Royer, 2001).

FINDINGS AND DISCUSSION

1. The Fantasy of Transcendental-Humanist Religious Discourse and the Autonomy of Women's Subjectivity

The novel *Zīnah* tells the story of resistance against patriarchy, included in which is the masculinity of religious discourse. The two main characters in the novel, Badūr, and Zīnah, symbolize the struggle to uphold women's autonomy. Their stories represent a historical, unbroken, and uniting chain. Badūr is a mother who has dreams and ideals of liberty for herself, her daughter, and all women as well as humankind. On the other hand, Zīnah is a manifestation of her mother's dream: a representation of an autonomous female figure in religious discourse. With strength, courage, and hard work, Badūr manages to go through difficult life struggles. Likewise, Zīnah, with her integrity as a humanized subject like a man who is endowed with reason, thoughts, feelings, motivation, desire, will, and freedom, possesses autonomy and self-sovereignty.

In Žižek's theory of subjectivity, before the subject builds his fantasies he will fight back and deconstruct the patriarchal religious discourse. For Žižek, literary works are the author's radicalization of The Symbolic. This can be seen in the actions of the main characters. In *Zīnah*, Badūr put up a fight.

The female figures deconstruct the masculinity of religious discourse. The figures of Badūr, Sāfi, and Badriyah fought back and deconstructed the patriarchy of religious discourse in their own ways. Badūr criticizes, rejects, and resists the shackles of patriarchal theology; that a woman was created from the rib of a man, that it is in woman's natural disposition to be sinners and filthy, and that God is male (Al-Sa'dāwī, 2010: 163–165, 184–185, 242). Sāfi deconstructs the shackles of religious laws by showing her courage to marry repeatedly, choose her husbands, and divorce her patriarchal husbands (Al-Sa'dāwī, 2010: 100–101). Badriah is firm in fighting the shackles of the discourse of religious eschatology (heaven and hell) which is masculinely constructed (Al-Sa'dāwī, 2010: 177).

According to Žižek, in the inconsistencies of the Other that appear in the Symbolic, there are three levels. First, there is a lack in the Other,

an inconsistency of symbolic rules as it is penetrated by the *jouissance*. Second, the fantasy formula presents a screen that hides inconsistencies. Third, the effect of signification as domination by fantasy. For Lacan, the function of fantasy is as the absolute signification. Fantasy bases our experience of the world as something consistent and meaningful (Žižek, 2008b: 137–138).

As a subject that performs subjectification, Al-Sa'dāwī builds a religion-based humanist-transcendental feminism as her fantasy. Ever since she was a child, she had fantasized about another world that does not differentiate between human beings based on their gender, religion, nationality, position, and wealth (Al-Sa'dāwī & Rauf Izzat, 2000: 12). For Al-Sa'dāwī, in the current era of science, the important role of religion lies in its spiritual nature to achieve happiness. Human happiness does not lie in the physical aspect alone, but as affirmed by psychologists, the true happiness and health of the human soul lies in the human ability to use his intellect to achieve honesty *(al-ṣidq)*, justice *(al-'adālah)*, freedom *(al-ḥurriyyah)*, and love *(al-ḥubb)* for one another (Al-Sa'dāwī, 1974: 307-308). Therefore, in the essence of religious teachings, many religions affirm that God is love. Allah's love means that humans should honor human connections on the principles of truth, honesty, justice, freedom, and equality (Al-Sa'dāwī, 1974: 310).

The basic principles of universal religious values and ethics as believed by Al-Sa'dāwī are put in the novel *Zīnah* as quoted below.

اَللهُ يَرْمِزُ إِلَى الْعَدْلِ الْجَمَالَ وَ الْحُبَّ وَ الْحُرِّيَّةَ، لَا فَرْقَ بَيْنَ وَلَدٍ وَ بِنْتٍ أَومُسْلِمٍ وَ قِبْطِيٍّ أَوْغَنِيٍّ وَ فَقِيْرٍ.

(Al-Sa'dāwī, 2010: 240)

Allah symbolizes justice, beauty, love and freedom. There is no difference between boys and girls, Muslims and Coptic Christians, the rich and the poor.

Al-Sa'dāwī adopts Erich Fromm's thought in his *Psychoanalysis and Religion* that religion can be distinguished into two kinds. First, humanistic religions *(al-adyān al-insāniyyah)*, namely religions based on the love *(al-ḥubb)* between human beings and God and this "love" helps humans to use their reason and innate powers to bring happiness to one another and encourage the betterment of their community. Second,

authoritarian religions *(al-adyān al-istibdādiyyah)*, namely religions based on the fear *(al-khawf)* of God. It has the characteristic of being able to block reason manifesting of the four basic principles above. It puts forward the concept that humans are full of sins, weakness, and mistakes, and therefore must submit to God Almighty since they do not have any positive potentials or strengths (Al-Sa'dāwī, 1974: 310–311).

Nawāl al-Sa'dāwī underlines the characteristic of Erich Fromm's humanistic religion that humans do not fall into external forces outside of themselves. This means, Allah resides in human and it is human's responsibility to maintain the justice, truth, wisdom, honesty, freedom, and love within so that the essence of these qualities can be realized into perfect happiness and mental bliss. For this reason, the realization of the four basic principles of humanity above is the only way for humans to get closer to Allah, the attainment of a comprehensive self-essence. This is the core of a humanistic religion (Al-Sa'dāwī, 1974: 311).

In Islam, human dignity is emphasized by his *caliphatic* (God's representative) responsibility on earth; namely, he must give mercy to the rest of the world (Q.S. Al-Baqarah (2): 30-31; Al-Anbiyā' (21): 107). In Christianity, the highest human form is confirmed by its existence as a pro-creation with God and helping all beings. In Judaism, humans are created to complete creation itself (Sharma, 2006).

For Al-Sa'dāwī, the autonomy of women's subjectivity in humanist-transcendental feminism aims to uphold humanism characterized by the liberation and transcendence containing real-transcendental actions of humanity. Theocentric humanism is its ontology, liberation is its epistemology as an act of human liberation, while transcendence is the axiological base of its values. God's *Being* as a reflection of the values of justice, freedom, beauty, honesty, and monotheism is the estuary of values in the figh for women's humanity.

2. The Character Zīnah; Nawāl al-Sa'dāwī's Fantasy of Humanist-Transcendental Feminism Symbol

In the humanist-transcendental feminism paradigm, the figure of Zīnah as an ideal woman is described by Nawāl al-Sa'dāwī as having two kinds of autonomy, internal and external. The Internal autonomy refers to a woman who has been set free from the patriarchal structure

of religious discourse, whereas external autonomy refers to a woman who is then able to create a new structure, capable of fighting for women's liberty and humanity from various oppressive systems and ideologies, be it economic, political, social, or cultural.

Before Badūr is forcibly married to the highly patriarchal Al- Khartiti, she has an affair with her lover Nasīm, who shares the same idealism; he is humanist, visionary, and religiously progressive. Zīnah is the fruit of Badūr's illicit love with Nasīm on a night during the peak of the Egyptian revolution. However, before the two were formally married, Nasīm died as a patriot on the battlefield. The construction of religion prohibits illegitimate children from being allowed to live, which is why Badūr hides her pregnancy and the birth of her child. After the baby is born, Badūr leaves it on the street to keep it alive. Despite the long suffering and sacrifice of parting with her baby, as well as the shackles of patriarchy in a marriage that she has to endure, Badūr maintains her ideals, hoping that Zīnah will be able to realize her dreams in the future; namely of bringing change to Egypt toward a dignified religious life with high respect for human values.

On the baby in Badūr's womb, Badūr and Nasīm's put their great hopes for an Egypt that adopts a reform based on towards a humanist-transcendental religion. This notion that can be seen in the following quotation.

سَيَكُوْنُ لَنَا طِفْلَةٌ نُسَمِّيْهَا زِيْنَةَ الدُّنْيَا، أَوْ طِفْلٌ نُسَمِّيْهِ زَيْنَ الْعَالَمِيْنَ، يُغَيِّرُ الدُّنْيَا وَالْآخِرَةَ وَ يَنْتَهِي الظُّلْمُ وَالْفَقْرُ وَ الْـمَرَضُ

(Al-Sa'dāwī, 2010: 278).

We will have a child, if our child is a girl, we will name her Zīnah al-Dunyā (world jewelry), if he is a boy we will name him Zain al-'Ālamīn (jewelry of the universe), who will change the world and the hereafter, remove darkness, poverty, and disease.

Badūr's hopes and dreams do come true. The beatings and hardships of life on the streets turn Zīnah into a strong girl. The egalitarian, democratic, and inclusive values she learns from her environment, and the care of a female music teacher whose perspective on religion was humanistic, made her the star and famous artist in her country. Zīnah is strong, intelligent, brave, mature, and balanced

enough to be able to escort Egypt toward the gate of total revolution (Al-Sa’dāwī, 2010: 270).

The figure of Zīnah, beautiful and humanized, is sovereign, and gifted with perfect sensibility and taste, has extraordinary musical talent and great courage, and gathers thousands of admirers from all over the country. In fact, she has the ability to bring about a revolution in Egypt and direct its change in a fascinating fashion. The following quotation illustrates this.

زِيْنَةُ بِنْتُ زِيْنَاتٍ، فَنَّانَةٌ مِنْ نَوْعٍ غَيْرِعَادِيٍّ، تَبْدُوْ عَبْقَرِيَّتُهَا فِيْ أَبْسَطِ حَرَكَةٍ حَيَوِيَّةٍ رُوْحُهَا تَرْفَعُ رُوْحَنَا إِلَى السَّمَاءِ، أَلْحَانُهَا تَفْتَحُ فِيْ عُقُوْلِنَا أَجْزَاءً مُظْلِمَةً.

جَمَالُهَا، ذَكَاؤُهَا، صَوْتُهَا، إِيْقَاعُهَا، أَغَانِيْهَا، حَدِيْثُهَا، كُلُّ ذَلِكَ السِّحْرُ الَّذِيْ لاَ تُعْرَفُ اسْمُهُ بَعْدُ. رُبَّمَا لِأَنَّهَا طَبِيْعِيَّةٌ تَمْلِكُ إِعْجَازَ الطَّبِيْعَةِ، لِأَنَّهَا تَتَحَرَّكُ مِنْ رَشَاقَةٍ مِنْ اِتِّسَاقٍ مَعَ حَرَكَةِ ٱلْأَرْضِ حَوْلَ الشَّمْسِ، مَعِ ثَوْرَاتِ الْعَبِيْدِ فِي التَّارِيْخِ، لِأَنَّهَا جَائَتْ مِنْ قَاعِ ٱلْمَدِيْنَةِ وَصَعِدَتْ إِلَى قُبَّةِ السَّمَاءِ، لِأَنَّهَا حَوَّلَتْ أَصْعَبَ مَأْسَاةٍ إِلَى انْتِصَارٍ مُفْعَمٍ بِالْبَهْجَةِ وَالثَّرَاءِ،

(Al-Sa’dāwī, 2010:. 271–272)

Zīnah the daughter of Zīnāt is an artist from an unusual class. Her genius appeared in the simplest movement. Her spiritual dynamism lifted our souls to the sky. Her melody opened our brains from various dark parts. Her beauty, her intelligence, her voice, her dance, her songs, her words, were all magic whose names we do not know. Perhaps because of her natural fate, for she moved with dexterity in consistency with the movement of the earth around the sun, along with the various slave rebellions in history,for she came from below and rose to the dome of heavens, for she was able to turn the worst of sufferings into glorious victories.

According to Žižek, among the veils of fantasy is the “scheme of transcendence”, namely the way fantasy does not recognize the drive in hallucinations, which is similar to Kant’s scheme of transcendence: a fantasy is our passion and it teaches us how to desire. The role of fantasy in Descartes’ philosophy is as a mediator between *res cogitans* and *res extensa*, mediating between formal symbolic structures and the positivity of the objects we find in reality. It provides a scheme that fills in the blanks initiated by the formal symbolic structure (Žižek, 2008a:7).

What Nawāl al-Sa'dāwī did in her process of subjectification in the form of fantasy is a scheme of transcendence. It occupies a blank cue that allows the subject to hide lacks as symbolic inconsistencies. Al-Sa'dāwī's creation of Zīnah such a perfect, wholesome, transcendent subject is the estuary of meanings aimed by Al-Sa'dāwī's subjectivity, the sparks of the Real that she yearn. It turns the dynamic movement of the subject into a boost toward a change in Egypt.

3. The Character Zīnah; Fantasy of the Internal Autonomy of Humanist-Transcendental Feminism

Internal autonomy is the autonomy possessed by a religious woman as a subject that has been set free from the shackles of patriarchal and oppressive discourses of theology, law, and religious eschatology. The internal autonomy of Zīnah is seen in the following quotation.

مُنْذُ طُفُوْلَتِهَا فِي الشَّارِعِ كَانَتِ الْـمُوْسِيْقَى تَسْرِيْ فِيْ جَسَدِهَا مَعَ أَبْيَاتِ الشِّعْرِ، يَرقُصُ مَعَهَا ٱلأَطْفَالُ ٱلبَنَاتُ وَ ٱلأَوْلَادُ، لَمْ يَعْرِفُوْا الْاِنْحِبَاسَ وَرَاءَ الْجُدْرَانِ ٱلأَرْبَعَةِ، تَحْتَ سُلْطَةِ ٱلَأبِ وَٱلأُمِّ، لَمْ يَعْرِفُوْا نَارَ ٱلآخِرَةِ وَ لَا جَنَّةَ عَدْنٍ

(Al-Sa'dāwī, 2010:190).

From her childhood on the streets, music had flowed through her body with verses of poetry. She danced with girls and boys. They knew not the feeling of being confined within four walls, of being under the rules of father and mother; they knew not of hell in the afterlife nor the Garden of Eden.

The author's words above describe Zīnah's liberty and freedom that grow and develop on the streets, in an environment free from the shackles of patriarchal interpretations of religious discourse, which can be found school's formal education as non-formal education in families, both of which generally inherit patriarchal values. Zīnah is able to grow as a humanized female subject. She has a wholesome sensibility, and soul, as well as a strong physique. She possesses love, honesty, sincerity, idealism, struggle, courage, a spirit of optimism, and determination.

In the relationship between fantasy, drive, and desire, the drive will emerge when the urge gets entangled in a spider-web of laws or prohibition by which *jouissance* must be rejected. Fantasy will become the narration of this primordial loss once it enters the process of rejection to the emergence of law. In this state, fantasy very much limits

and separates drive from desire. In other words, fantasy provides a rationality for the inherent *deadlock* of the drive (Žižek, 2008a: 43).

Zīnah's internal autonomy is Al-Sa'dāwī's fantasy that describes the rejection of the drive of law that shackles the *jouissance*. Fantasy becomes a mediator that regulates between drive and desire. With this fantasy of Zīnah's internal autonomy, Al-Sa'dāwī thus builds a world of significance, a world of meaning that can serve as a cover for the inconsistencies of the rules of the symbolic as the Other.

In her fantasy, the strength of Zīnah's character, who has become a wholesome and humanized subject which reflects her internal autonomy, can be seen in the following quotation.

كَانَتْ تَضْحَكُ بِكُلِّ قُوَّتِهَا عَلَى الضَّحْكِ، مِثْلَمَا تُغَنِّيْ بِكُلِّ قُوَّتِهَا عَلَى الْغِنَاءِ، مِثْلَمَا تَعْزِفُ بِكُلِّ قُوَّتِهَا عَلَى الْعَزْفِ، مِثْلَمَا تُنْشِدُ الشِّعْرَ بِكُلِ قُوَّتِهَا عَلَى إِنْشَادِ الشِّعْرِ، تَفْعَلُ كُلَّ شَيْءٍ بِكُلِّ كِيَاهِا، بِكُلِّ مَا فِيْهَا مِنْ جَسَدٍ وَ رُوْحٍ وَ عَقْلٍ، يَرِنُّ صَوْتهُا فِي الْكَوْنِ لَا يُشْبِهُ أَيَّ صَوْتٍ، لَمْ يَسْمَعْ أَحَدٌ ضَحْكَةً مِثْلَ ضَحْكَتِهَا، ضَحْكَةَ امْرَأَةٍ اِمْتَلَئَتْ نَفْسُهَا، لَمْ تَعُدْ مَمْلُوْكَةً لِأَحَدٍ، اِمْرَأَةٌ أَفْلَتَتْ مِنْ قَبْضَةِ الْقَضَاءِ وَ الْقَدَرِ، مِنْ قَبْضَةِ السَّمَاءِ وَ الْأَرْضِ، مِنْ قَبْضَةِ الزَّمَانِ وَ الْمَكَانِ. تَرِنُّ ضَحْكَتُهَا غَرِيْبَةً غَيْرَ مَأْلُوْفَةٍ، مِثْلَ حِلْمِ السَّعَادَةِ غَيْرِ الْمَفْهُوْمَةِ، مِثْلَ حِلْمِ الْحُبِّ الْمُسْتَحِيْلِ

(Al-Sa'dāwī, 2010: 226)

She (Zīnah) laughed with the power of her laughter, as when she sang with all her singing power, as when she played music with all her musical power, as when she recited poems with all the power of her poetic chants. She acted in all things with all of her strength, with all that were in her body, soul, and mind. Her voice echoed in the universe, unlike any other sound and no one had ever heard such laughter, the laugh of a woman who was able to control herself and not be controlled by others. A woman who was free from the grips of qadha and qadar, the grip of heaven and earth, the grasp of time and space. The strange echo of her laughter was beyond description, like a dream of incomprehensible happiness, like a dream of impossible love.

It is also related in the novel that Zīnah does not have academic credentials, does not wear high heels, and does not reverently wear hijab on her face. Zīnah has no interest in applying beauty powder, or any other make-up, or wearing a bracelet or anklet, as reflection of Al-Sa'dāwī's criticism on capitalist feminism (Gökarıksel & McLarney,

2010). Zīnah never puts any color on her lips or eyelids. Even more, Zīnah does not consider herself beautiful, strong, or talented, the way the thousands of people who greatly admire her do. For Zīnah, her autonomy is natural because she thinks that the autonomy has always been inherent in herself as a human being (Al-Sa'dāwī, 2010: 232).

Lacan highlights that there is a universal *symptom*. Anything can be a path of the *symptom*. *Symptom* is Lacan's final answer to the eternal philosophical question, "Why is there something that replaces nothing?" This something which is instead of nothing is indeed the *symptom* (Žižek, 2008b: 77).

This *symptom* has a form, one of which is fantasy. When everything is non-existent, and reality is also nothing, because everything is just a mirror reflection that never explains and brings out its own existence, and the reality of our universe only contains endless markers and signs, then Lacan asserts that what transcends this non-existence is the *symptom*. It is this *symptom* that replaces nothingness. For this reason, fantasy becomes an estuary of meaning.

4. The Character Zīnah; Fantasy of External Autonomy of Humanist Transcendental Feminism

Once described as having internal autonomy, Zīnah is then described as having external autonomy. As an expression of her external autonomy, Zīnah is progressively able to criticize religious phenomena that are constructed passively and destructively. These verses, created and chanted, by Zīnah describe this.

كِفَايَةُ دِيْنٍ عَاوِزِيْنَ تَمْوِينْ

كِفَايِةُ طُقُوْسٍ عَاوِزِينْ غُمُوْسْ

كِفَايَةُ صِيَامٍ وَصَلَا عَاوِزِينْ مِيِّه ْوَ هَوَا

كِفَايَةُ كَنَايِيْس وَ مَسَاجِدْ عَاوِزِيْنْ مَدَارِسْ

(Al-Sa'dāwī, 2010: 306)
It is enough, a religion that is short of provisions
It is enough, a ritual ceremonies that lacks of danger
It is enough, fast and prayer that lacks water and air
It is enough, churches and mosques which lack of schools

Zīnah sings those words in front of thousands of spectators and fans who criticize religious constructions that do not represent the religion's humanist and revolutionary substance. The established religious discourse has not initiated a humanist, visionary, and progressive socio-cultural order that encourages progress toward a high and dignified human civilization.

Nawāl al-Sa'dāwī would not stop criticizing the state, government, and religious discourse that had been constructed in a patriarchal and domineering fashion. She purports thet the essense of religion emphasizes women's autonomy and encourages the emergence of a humanist and progressive order of values. The patriarchal discourse attached to and placed upon religion is due to thousands of years of patriarchal culture spawned by economic and political factors (Al-Sa'dāwī, 1974, 1980; Al-Sa'dāwī & Rauf Izzat, 2000). Before the emergence of the patriarchal culture, namely in pre-historic times, women had high positions in society and were fully humanized. The gods were symbolically female, because those who founded and built pre-historic civilizations were women, which translated into a matriarchal culture (Engels, 2011; Reed, 2011).

To Nawāl Al-Sa'dāwī, women's humanity is inherently transcendent. This quality is used as the theological assumption and the metaphysical basis that provide guidance for Zīnah's actions, which construct and create a new structure as an expression of her external autonomy. Women's autonomy as a human autonomy contains transcendental awareness in two ways. First, all actions of existence must ultimately acknowledge and comprehend their transcendental existence. The physical, namely the strength and vigor of human being, will eventually dissolve into the metaphysical: earth to earth. Second, the estuary of anything physical, including humans, is an emanation of the metaphysical God.

The two transcendental ideas above become the basis for or the spirit of Zīnah's actions of external autonomy, which constantly move to change the existing structure and to create a new one, to liberate mankind. This idea is seen in the following quoted verses.

أَنَا جِئْتُ مِنَ ٱلْأَرْضِ وَ إِلَى ٱلْأَرْضِ أَعُوْدُ

أَنَا لَمْ أَهْبَطْ مِنَ الْفَضَاءِ أَوِ النُّجُوْمِ

لَسْتُ اِبْنَةَ ٱلآلِهَةِ وَ لاَ الشَّيَاطِيْنِ

أَنَا زِيْنَةُ وَ أُمِّيْ هِيَ زِيْنَاتُ

أُمِّيْ أَعَزُّ عِنْدِيْ مِنَ السَّمَاءِ

(Al-Sa'dāwī, 2010: 309)
I came from the earth and will return to the earth
I did not descend from the sky or the stars
I am neither a daughter of God nor a devil's
I am Zīnah and my mother Zīnāt
To me, my mother is higher than the heavens

يَسْقُطُ الظُّلْمُ، تَحْيَا الْحُرِّيَّةُ

بِلَادِيْ بِلَادِيْ، لَكِ حُبِّيْ وَ فُؤَادِيْ

نَوَّرْتِ يَا قُطْنَ النِّيْلِ، يَا حَلَاوَةُ عَلَيْكَ يَا جَمِيْلُ

اَلْقُمْحُ اَللَّيْلَةَ لَيْلَةَ عِيْدِهِ،

(Al-Sa'dāwī, 2010: 307)
Let darkness fall, and freedom live
My country, my country, for you my love and my heart
Shine, O cottons of Nile, O sweet, O beautiful
Wheat night, feast night
O God, bless and add

The lines "I came from the earth and will return to the earth" and "O God, bless and add", are descriptions of a metaphysical understanding that imply the transcendence of Zīnah's humanity, presented by Al-Sa'dāwī in a distinctively theological manner. The Torah, the Bible, and Al-Qur'an, clearly mention that the first man was fashioned by God from soil; and man returns to the earth when his physical body is dead. The earth as the final form of man is a symbol of human limitations, while the concept of "God" as the highest entity is a symbol of infinity.

These two realizations have become symbols of Al-Sa'dāwī's trancendental-humanism, which is different from the secular and anthropocentric Western humanism paradigm that sees humans as the only entity, the center, and parameter of truth, and the beginning and end of reality. Zīnah also says, "To me, my mother is higher than the heavens". This is an assertion that the magnificence of women as human beings cannot be tainted by a patriarchal interpretation of religion. In Zīnah's belief, God is The Most Exalted, and therefore He exalts all of His creatures.

Zīnah's transcendental view makes her critical in her efforts to seek the various factors that hinder progress. Among these factors is the emergence of a dichotomous perspective in religion in understanding and perceiving reality. The concept of God is contrasted with Satan; thus we have, virtue versus sin, heaven versus hell, sky versus earth, the world versus the afterlife. Inevitably, men and women are positioned in an oppressively and hierarchically binary opposition.

Zīnah deconstructs this dichotomous view in religion as well (Al-Sa'dāwī, 2010: 211). At the same time, she continuously struggles to bring change, to bring her country toward a more dignified order of values. There is a verse composed and sung by Zīnah on a theater stage. With which she criticizes dichotomous views of herself. Zīnah asserts that both the revered and despised versions of herself are indeed one of duality. Zīnah is the fruit of pure, sincere, and mutually complementary love of a pair of lovers endowed with humanist-transcendental consciousness. However, due to the fall and the inherent conditional transgression, Zīnah's father has to die before he can marry Badūr – Zīnah's biological mother-. Nevertheless, in a conducive, egalitarian and democratic environment, Zīnah finally grows into a shining figure that illuminates the world. For this reason, Zīnah affirms that as she came from the earth, so will return to the earth. She is the child of both the earth and the streets. She is a shining fruit of sin, she is also a child of glory and honor who not only regards humanity highly but also fights for it.

The general philosophical concept explains the existence of three worlds (triangle world), namely: language-subject, subject to

object relations, and mediation through language. It is as if there is no objective world, because all that exists is a game between subject and language, which is only the imaginary-illusory effect of signifier's play. In fact, Lacan's view of the whole reality is nihilist that language, subject, object and the Big Other as symbolic rules also do not exist. For Lacan, when everything is non-existent and does not exist, there are only *symptoms*. It appears that Lacan is anti post-structural. The basis of post-structuralism is the deconstruction of any substantial identity. Meanwhile, the *symptom* means emphasizing the importance of the accompanying tone to the substance of enjoyment, which is the structured Real kernel (Žižek, 2008b: 77–78).

The absence of dichotomy in religion also means the absence of dichotomoy between men and women. The liberation of women from national, colonial, global, sexual, and legal oppressions requires cooperation from the men as well. The organization founded by Al-Sa'dāwī, the Arab Women's Solidarity Association (AWSA), also expresses such unity, proven by the inclusion of male members (Al-Tamīmī, 2005).

To Al-Sa'dāwī, the figure of Zīnah, with her religious belief that is marked by internal and external autonomies, is the ideal future of feminism in that humanist-transcendental characteristic. Al-Sa'dāwī's fantasy is her belief that it is in the character Zīnah, that new history will be created and it will turn Egypt into a new civilization based on religiosity, humanity and transcendentality. This can be seen in the following quote.

تَدُبُّ زِيْنَةُ بِنْتُ زِيْنَاتٍ بِقَدَمِهَا فَوْقَ الْـمَسْرَحِ، تَرْفُصُ وَ تُغَنِّيْ وَ تُنْشِدُ الشِّعْرَ، تَمْشِيْ فَوْقَ الخَطِّ الْفَاصِلِ بَيْنَ السَّمَاءِ وَ اْلأَرْضِ، تَمْشِىْ عَلَيْهِ بِقَدَمَيْهَا لِتُكَسِّرَ الْحُدُودَ، لِتَفْتَحَ لِنَفْسِهَا طَرِيْقًا لَمْ يَمْشِ فِيْهِ أَحَدٌ مِنْ قَبْلُ

(Al-Sa'dāwī, 2010: 191–192)

Zīnah the daughter of Zīnāt stomped her foot on the stage. She danced, sang and recited poetry. She walked on the dividing line between heaven and earth. Zīnah walked on that line on both feet to break down the boundaries, to make way for herself that no one had previously walked on.

Al-Sa'dāwī expressed in an interview that she had the power to change the position of Middle Eastern women in new ways (Amireh, 2000; Graham-Brown, 1981). To her, feminism is a new civilization, a new science, where women make a revolution in biological, psychological, and religious interpretations. Through her fantasy, she created the character Zīnah with the power to open a new history for the land of Egypt. This is because she believes that religion essentially sets women free. If so far religions have eliminated women's freedom, it is due to their misguided construction which are based on various political and economic interests (Al-Sa'dāwī & Rauf Izzat, 2000: 66).

When placed in Žižek's theory, it will be clear that the fantasy of Al-Sa'dāwī's subjectivity is the desire screen of the Other (Žižek, 2008b: 132). Fantasy also appears as an answer to *Che vuoi*, the irresistible enigma of desire in the Other, to the lacks that exist in the Other. However, at the same time, fantasy itself provides coordination for our drives, which constructs a frame that enables us to have a drive for something (Žižek, 2008b: 132).

Zīnah views that a revolutionary movement or a war for independence can accelerate the process of women's liberation in the East and West according to the intensity and conditions of each, which differ from one another. The fire of revolution that Zīnah ignites is built on the foundation of humanist-transcendental feminism; a woman who has been liberated must struggle to set other women, the people, and the entire nation free from the shackles of economic, political, social, and cultural oppressions. Zīnah creates and chants the following patriotic-nationalistic poetry in a humanist-trancendental prophetic ideal.

تَحْيَا زِيْنَةُ بِنْتُ زِيْنَاتٍ يَا يَعِيْشُ، يَا يَعِيْشُ، تَحْيَا زِيْنَةُ بِنْتُ زِيْنَاتٍ، يَا يَعِيْشُ، يَا يَعِيْشُ، تَحْيَا الْحُرِّيَّةُ، تَحْيَا الْحُرِّيَّةُ، يَحْيَا اْلحُبُّ، يَحْيَا الْحُبُّ، تَحْيَا الْـمُوْسِيْقَي، تَحْيَا الْـمُوْسِيْقَي، يَحْيَا الْجَمَالُ وَ الْعَدْلُ وَالْفَضِيْلَةُ، يَحْيَا الْحُبُّ وَالْفَنُّ وَاْلجَمَالُ وَاْلعَدْلُ وَالْفَضِيْلَةُ، تَحْيَا زِيْنَةُ بِنْتُ زِيْنَاتٍ

(Al-Sa'dāwī, 2010: 310)

Live Zīnah, the daughter of Zīnāt, O life, O life, live Zīnah the daughter of Zīnāt, O life, O life, live freedom, live freedom, live love, live love, live music, live music, live beauty, justice and goodness, live love, art, beauty, justice and goodness, live Zīnah the daughter of Zīnāt.

The fantasy that Al-Sa'dāwī's subjectivity has established above is a journey from *symptom* to *sinthome* (Žižek, 2008b: 77). The radical status of the *symptom* ontology as sinthome is the only positive essence and support for the subject's being, the only important thing that provides consistency to the subject. In other words, *symptom* is the subject's way or path to "avoid madness", to "choose something, namely *symptom* formation that replaces nothing" (Žižek, 2008b: 81). As a substitute of imaginary identification, the subject has a drive that is supported by fantasy; the function of the fantasy is to fulfill the opening contained in the Other because it contains lacks, to hide the inconsistency of the Other (Žižek, 2008b: 138).

The character Zīnah is a reflection of the rise of developing countries which cannot be separated from the spirit and character of the revolutionary liberalization of religions. A Semitic religion, Islam carries the universal and cosmopolitan values of civilization which have been actualized in the Middle Ages. Universalism is reflected in Islamic teachings that have concerns regarding the main elements of humanity and teachings that have concerns regarding the main elements of humanity and teachings that are open to progress toward civilization. Toynbee calls it the ruling *oikumene* of the world. The wisdom of Islamic *oikumene* is what is called the cosmopolitanism of Islamic civilization (Wahid, 2007: 3–4).

Nawāl al-Sa'dāwī has established a fantasy of humanist transcendental feminism that allows for Islam and humanity to establish a new civilization based on a liberating trancendental humanism. This humanism is oriented toward an ethical prophetic goal, namely the perfection of monotheism as an expression of human servitude in its endless process to achieve the perfection of being and a humanist-trancendental order of life.

Using Norbert Wiener's metaphor which explains that *symptoms* are the return of the repressed (Žižek, 2008b: 57), Lacan answers the question "Where do the shackles come back from?" From the future. *Symptoms* are meaningless traces, whose meaning is not found, or extracted from the hidden depths of the past, but retroactively constructed (Žižek, 2008b: 58).

From here, fantasies that dream about the future get a chance for interpretation because *symptoms* can be understood as the return from bondage, and the return is obtained from the future. This future cannot be explored except by digging for traces of the past. For this reason, the fantasy that is established by the subjectivity of Nawāl al-Sa'dāwī is always based on the dialectical relationship between the past, the present, and the formulated future.

CONCLUSION

Nawāl al-Sa'dāwī was a divided subject, therefore she continued to seek self-fulfillment dialectically by destructing and destroying the Symbolic, namely the patriarchal discourse of religion that has shackled women for thousands of years. Her movement is her struggle to free women as human beings and to approach the Real that the subject longs for. As part of her subjectification process, Al-Sa'dāwī establishes fantasy as a screen that hides the lacks in the Symbolic and the estuary of meanings that reinforce the subject's existence. Her fantasy is the manifestation of a transcendental humanist religious discourse that provides a foundation and movement direction for the full autonomy of women which is reflected in the character Zīnah. Zīnah has an internal autonomy in that she has been set free from the shackles of patriarchal religious interpretations, and an external autonomy that is capable of changing and creating new structures in religious discourse. With their internal and external autonomy, women can find full autonomy, high dignity, and can set humanity free from oppressive systems and ideologies.

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THE DESTRUCTION OF THE SYMBOLIC OF PATRIARCHAL CONSTRUCTION OF DISCOURSE ON RELIGION IN THE NOVEL SUQŪTH AL-IMĀM BY NAWĀL AL-SA'DĀWĪ

Introduction

The study of Arab women subject is full of image of oppression, victimization, misogyny an marginalization. Gender descrimination can be seen in the official statistical data of Arab world in education, labor, and children mortality that happen in Egypt, Morocco, Syria, Saudi Arabia, Irak, Libya, Kuwait, and other Arab countries (Karm, 2000, p 107-109). Yamani (2000) stressed that the oppression of Arab women strongly corellated with the supremacy of oppressive and political islamic laws.

This patriarchal hegemony in the end clearly portrayed in the literature produced in Arabic world which placed women as subordinate, inferior and marginal (Al-Sa'dāwī, 1980: 155-168; 2003: 117-123; Al-Dadisi, 2017). Therefore, Arabic literature that produced by women authors until the end of 20-th century sounded feminical protests which preceded by ever increasing availability of women to become authors and writers and the popularity of feminism issues which becomes a new consciousness (Mc Kee 2000, Douglas 1992).

Thousand of years of patriarchal culture is a historical effect of individual and society development which contains economical and political interests (Al-Sa'dāwī, 2000; 1980; 2003; 1974). The very old patriarchal culture in the end strongly affects the construction of discourse on the biggest religions in the world, including semitic religions (Judaism, Christianity, Islam), although Islam shows the idea of more egalitary gender compared to the other two (al-Nayhum

2002). Criticism on patriarchal construction of discourse on religions then appears, because in the setting of patriarchal dominant, the world religions are in their early formation phases; Hinduism, Buddhism, Confusianism, Taoism, Judaism, Christianity and Islam (Sharma 2006). Criticism also rises on the construction of the concept of masculine God as a theological justification on opressve and tyranic patriarchal culture structure (Ruether 1993).

There are many economical and political interests which cause world religions constructed into discourses which contain the hegemony of masculinity. The patriarchal construction of discourses on religion is started from "the language" of holy books. According to Van Dijk (in Udasmoro 2018), discourses in contemporary perspective have placed "language" as not only "text", nevertheless language is a structure that forms and also formed by the social structure which called *language constitutes and language constituted* by Pierre Bourdieu (1990). "The language of holy book" can be constructed as patriarchal discourses because the holy books are always bounded by "the law of language", nameley the existence of; reduction, distortion, development of language structure, cultural structure, acceptance subjectivity of the holy book (prophets or saints that brought the religion), and subjectivity of readers who interpret them as a language (Umar 2002).

In this questioning and criticizing the patriarchal construction of discourse on religion the Subject Nawāl Al-Sa'dāwī appears. The controvesial novelist was born in Kafr Thahla (Egypt) in 1931. Her fictional and non-fictional writings on social phenomena, politics, history, freedom of women has been translated into many languages in the world. She graduated from the Faculty of Medicine in Kairo in 1955. She worked in Kairo, got the magister degree from Colombia (Tamīmī 2005). Her writings break the sacred limitations and in many times accused as propaganda, apostasy, and infidelity (Al-Sa'dāwī 2003). The sharpness of her pen had made her fired from her position General Director in the Ministry of Health. Her writing was censored and prohibited by the goverment to be published and when she was imprisoned in the jail she was strongly kept from writing (Hafidz 1997). After getting out from the prison she build an international

organization, Arab Women Solidarity Association (AWSA) in 1981. But the government shut this organization and the magazine "Nun" that initiated by Nawāl Al-Sa'dāwī was prohibited since her ideas in it was contra to the political policy of America (Tamīmī 2005). Nawāl Al-Sa'dāwī also actively gives lecture as foreign lecture in various universities in Europe and America, and she has got many international tributes in literature and others (Royer 2001 p.9). Until now, this feminist who has two children and also the wife of Dr. Syarif Hetata keeps actively fighting for rights of women.

The Novel Suqūth al-Imām and Study of References

The Novel *Suqūth al-Imām* is a controversal novel written by Nawāl Al-Sa'dāwī when she was in jail in 1981, because of arrestment of critical intelectualists in Egypt under the command of president Anwar Sadat. The novel which was published in 1987 has been translated into 14 languages in the world (al-Dadisi 2017, p 161). It tells us a story about strive and fight of a woman activists, Bintullah (which literally means "the daughter of Allah") that keeps fighting against the masculine hegemony in the construction of discourse on religion in Egypt and Arab world, as a part of the ruler's authoritarianism that oppresses the people tyranically. Bintullah is accused as a bastard (because her mother was raped by the Imam and they were not married) so that Bintullah must be sentenced death, but Bintullah keeps survive. Bintullah always rejects and fights against patriarchal interpretation of discourses on religion which destroys the holy and noble humanity of women. With her intelect, courage, and high prestige, Bintullah then acts radically by destroying the masculine construction of discourses on religion as tyrany of The Symbolic, which is pressed by the ruler, The Imam, as the ruler in her country.

Several researches has been done to study the novel *Suqūth al- Imām* from various perspectives, namely social, psychological, gender, marxism, tematic, and feminism. The analysis on social condition states that the ruler had claimed that he himself is a representative of God on earth and always oppressed the people, including women (Rifay...). The gender perspective concluded that there are stereotype, subordination, physical violence, sexual harassment,

psychological violence in the family and society (Ernakurniawati 2018). The psychological analysis concluded that there are crysis of identity, traumatic experiences during the childhood, strive against the negative stereotype of the society and her status as a bastard (Akbar 2007). Marxism-reflexionism emphasized the social condition of the society that contained in the novel as a reflection on the proper reality, and dictatorship of The Imam obliges the obedience to all people (Efriana, 2005). The feminism perspective concluded that the novel has described the problem of feminism concerning the inferiotity of women and superiority of men and also criticism on gender injustice (Nafisah 2005). The tematic approach stated that there are major and minor themes. The major theme is feminists strive in defending women rights, while the minor theme is related to the gender unjust, patriarchal rulers, and the search of a woman's self (Baso 2005).

Paying much attention to the studies that has been done to the novel *Suqūth al-Imām,* this paper can give contributions from different pattern of study, namely it emphasized the perspective of subjectivity in criticizing and destroying the patriarchal construction of discourse on religion so it can enrich the present perspectives in the studies on humanity. The question that is to be answered in this paper is : How the fight and radical act of the story character destroys The Symbolic patriarchal construction of discourse on religion and why Nawāl Al- Sa'dāwī creates the radical character in the attempt of setting the Arab women free.

The Frame of Methodology

This paper uses Žižek's theory of subjectivity. Subject is a term which is used to describe the interior life or a selfhood which related to gender, power, language, culture, politic and so on (Mansfield 2000). The subject is splitted and empty because of traumatic experiences (Žižek, 2008: 204; 1993: 21). Three Lacanian phases raised by Žižek are The Real, The Imaginary and The Symbolic (Žižek, 2008: 182). The Real is a phase when the subject were in his mother's womb, the phase of perfectness because it is save, comfortable, and full. The Imaginary phase is a phase of mirror, since through the reflection on the mirror the subject found the different identity of one self. The Symbolic phase

is a phase where the subject is surrounded by the endless marker and marked universe. Žižek (2008: 182) gives the meaning that The Real is a pre-symbolic reality which always be craved, The Symbolic is the rule that governs our perspective on reality, while The Imaginary is an illucive entity which has no existence. If The Symbolic appeared in The Imaginary is bounded, then there is surplus in The Real, so no matter how strong the ideological interpelation as part of The Symbolic penetrates the subject, the totalization will always fail (Žižek, 2008: 23). The empty subject also develops dialectically (Žižek, 2008: 251; Wattimena 2011: 105). The splitted subject will always seek for his fullness of self through his fight against The Symbolic which shackles him and keep moving toward The Real. For Žižek, the subject can be the *vanishing mediator*, namely the person who can disrupt the boundary of The Symbolic and The Real and make it psychotic subject who can keep the distance from The Symbolic so that subject can choose freely (Žižek 2008: 186; Myer 2003: 37; Akmal 2012: 27). Writing fiction is a form of the author's radical act as a subject to seek and approach The Real he craved. As a marxist, Žižek emphasized that the subject's radical act is an emancipatorical act to change the structure since behind every symbolic order hides the ideology (Žižek 2008: 24).

The data collecting process is done using heuristical method, namely by reading the literature carefully several times (Endraswara 2013: 180) or it is also called the "sima'" method by focusing on significant linguistic unit in the literature text which selected by leaning on the theoretical concepts they refer to (Faruk 2012: 168-169). The technique of data collecting is done by data reduction or data selection, namely by selecting data focused on the needed only based on the parameters and criterias determined before (Siswantoro 2010: 74). The data analysis is done by interpretative or hermeneutic method. To avoid the unlimitedness of interpretation, the researcher has a solid standing point through the taken paradigm (Ratna 2004: 46). By using Žižek's subjectivity theory in giving meaning to the destruction of The Symbolic patriarchal construction of discourse on religion done by the subject, this paper has a paradigm of humanist literature critiques and formation of subject (Faruk 2012: 61-62). The method of interpretation

here refers to the practice of analysis done by Žižek himself that literature has proven the Lacanian triadic, The Real, The Symbolic and The Imaginary in the subjectivization process of a subject.

Discussion

1. Patriarchal Construction of Discourse on Religion As The Symbolic

In *Suqūth al-Imām* it is protrayed three hegemonies of masculinity in the discourse on religion which rejected and fought by the main character of the novel, Bintullah, namely: 1) patriarchal construction of discourse on theology; 2) patriarchal construction of discourse on religious laws; and 3) patriarchal construction of discourse on religious escatology (paradise).

1. Patriarchal construction of discourse on theology

The idea of "rib" appeared as patriarchal construction of discourse on religion that is made as justification and philosophical base of presupposition of being women that considered inferior and subordinate in the discourse on theology. Here is the quotation.

فالمرأة خلقت من ضلع أعوج ناقصة العقل والدين (112)

(And women were created from curved rib, who lack of intelect and piety).

Generally, the semitic religions (Judaism, Christianity and Islam) accept the idea of "the rib" myth as the origin of creation of women, that Eve (the first woman created in the world) was created from a man's rib. The Old Testament (Judaism) stated that Eve was created from Adam's rib, Eve's husband (Al-Sa'dāwī 2009: 163-164). The Bible (Christianityt), Genesis 2: 18-24, stated that women (Ishshah) were created from men (Hassan, 1995: 45). Several sahih hadiths that was made as supports of the interpretation of al-Qur'an (Islam) pointed that a curved rib is the origin from which women were made.

On the esoteric side, monotheism religions (Semit) emphasized gender equality. In Judaism, two description of creation 1: 1-2:4a and 2: 4b-25 stated that men and women were created from the direct act of God and as the highest level of creation (Carmody 2006: 258). In Christianity, The Book of Genesis 1:27 stated tha men and women were created in the image of God, being His companion and the helpers of creatures (Ruether 2006: 294). In Islam, al-Qur'an several times stated

that men and women were created from one soul (Al-Sa'dāwī 2000: 43; Hassan 1995: 50).

Nevertheless, the patriarchal costruction has become dominant power which has strong influences to discourse on religion so that it placed women as *being* that lack of intelect and pety. This is because women are considered as derivative creature, have lacness, sinful, and never become full subjects. While men's being assesed as full subject, perfect, become the center of the world, the structure of meaning and interpretation.

The concept of God then constructed as masculine, having two paradoxal faces. Here is the quotation.

رأيت الله في المنام له وجهان وجه نائم حنون كالأم والوجه الآخر كالشيطان. (سقوط الإمام، ص: 51)

(I dreamt seeing Allah who had two faces, the soft face like a mother, and the other face like satan).

The paradox of God's face in Bintullah's dream as stated above is because the construction of God who is a male as justification of women placement as sexual objects. In *Suqūth al-Imām* it is said that almost all women characters experienced sexual oppression, raped, so that many bastards were born. The masculine God causes depresion and hallucination in "women's faith" which is destructive, breaking and dead.

Construction of discourse that masculine God had appeared in the Old Testament, that Allah had many sons (Al-Sa'dāwī 2009: 165). In the New Testament Allah had a son, Messiah (Jesus), which recognized as God (Al-Sa'dāwī 2009: 166) and the trinity concept; The Father, The Son, and The Holy Spirit had erased "The Mother" and replaced it by "The Holy Spirit" (Al-Sa'dāwī 2000: 26-27). In Islam, the masculine God is related to the language of al-Qur'an which gramatically, the word "Allah" has masculine predicate so that it always uses *dhamir* (pronoun) *huwa* (he) so that Allah is understood as masculine. Because of patriarchal culture influence, God which should be transcendental and spiritual often presents in the dreams of women real-empirically; God which has male body that rapes a women until she gets pregnant.

The patriarchal theology is constructed to legitimate the superiority of men on women.

2. Patriarchal construction of discourse on religious laws

When women's *being* theologically believed from rib of men and God himself in the end is portrayed as a male, then this patriarchal theological believe brings consequences to the discourses on religious laws. Here are the quotations.

زوجتي كنت أخفيها تحت الحجاب وفي الشارع تمشي ورائي. لا تكتب ولا تقرأ كتاب الله. ناقصة العقل مملوءة بالشحم. مخلوقة من ضلع أعوج (39)

(I hid my wife's face behind hijab and on the road she walked behind me. She could not write and read the book of Allah, was lack of intelect and full of fat, a creature made from curved rib.)

قالوا القانون هنا العرض والطلب. ثمن الجاموسة فى السوق أغلى من ثمن المرأة. يملك الرجل اربع نساء وليس له إلا جاموسة واحدة (سقوط الإمام، ص: 16)

(They said: "laws and order prevailed here is the demand and supply. The price of a buffalo in a market is higher than a woman. Men can have four women but can only have one buffalo."

The discourse on *hijab* (a cover for the entire body of a woman except for eyes) and polygamy in both of quotations above is a representation of patriarchal construction of discourse on religious laws. In Islamic laws, subordination and inferiority of women appear in the patriarchal interpretation of law verses which actually contextual, yet justified as universal verses as God's laws who had created men stronger and more superior compared to inferior women. Verses on gender in al-Qur'an which generally biased to preserve the patriarchal culture are: leadership of men (Q.S. an-Nisa': 34), divorce (Q.S. al- Baqarah: 228, 230), polygamy (Q.S. an-Nisa': 3), to bow down (Q.S. an-Nur: 3), *Hijab* (Q.S. al-Ahzab: 59), violence or beating on women (Q.S. an-Nisa': 34), legacy (Q.S. an-Nisa': 11), and witness (Q.S. al- Baqarah: 282).

All of the law verses above were given in the context of patriarchal dominant culture with specific *asbab an-nuzul*, which show the portrait of the slump of women condition. Therefore, the verses were given in the spirit of freedom of women which always explisitly contained in the

verses as a whole, or the entire *weltanschauung* of al-Qur'an when it is dialogued with other verses. But in reality, the patriarchal interpretation reflected in the codification of islamic laws has omitted the libeartive spirit of al-Qur'an which upholds women.

Continuously, Bintullah rejects and fights against the masculine interpretation in the discourse on religion since the interpretation had separated faith from reason. The novel depictes that the whole religion can not be contemplated and it is enough to believe and follow it, including the patriarchal interpretation of gender verses. Here are the quotations.

قلت لنفسي إذا ظلت صامتة فهي تفكر أكثر مما تضي به الشريعة فالمرأة خلقت من ضلع أعوج ناقصة العقل والدين. 112

(If she kept silent then it meant that she was thinking something more than what had been determined by shariat, whereas women were created from curved rib which makes them weak intelectually and religiously).

الصمت يعني أنها تفكر وكونها تفكر يعني غياب الإيمان (157)

(Being silent means thinking, and thinking means loss of faith).

The existence of a wife in the end is quite the same with a slave, while the husband is her master, even the power of the husband is like God that he must be worshiped by the wife who has inherited the slavery tradition and economical interests. Here is the quotation.

اشتريتها بمهر عال ودخلت عليها بعد حفل كبير بحضور الإمام. ضربتها حتى اعترفت بالإثم ثم غفرت لها كمايغفر الله اصبحت معبودها وهي عابدتي تعشق موضع رأسها عند قدمي. املكها ولا تملكني (سقوط الإمام، ص:33-32)

(I had bought her with a lot of dowry and I slept with her after the big party attended by the Imam. I beat her [my wife] so that she admitted her sins, then I forgave her as Allah gave forgiveness. I became idol she worshipped and she is a female worshipper of me, who liked to lay her head on my feet. I had her but she did not have me).

In the semitic religions, inferiority of subdued wife and superiority of subduing husband emerges from the patriarchal interpretation on the myth of the rib and Eve as sinner who had to accept the leadership of Adam as her wife which is contained in The Old Testament (Al-Sa'rydāwī 2009: 164). Judaism emerged in the

context of dominance of the philosophy of exploitative economic values, characterized by feudalism, land ownership and slavery, including women slaves (Al-Sa'dāwī 1974: 159). At the moment, the jews came back to their homeland and had to rebuild their kingdom, along with various tensions they were experiencing. Then the strict understanding of inferiority of women was developed (Young 2006: 13). This is what became the general historicity that contextual gender verses then appeared in The New Testament and al-Qur'an with various culture dialectic levels.

Shariah is not a closed system and *tasyrī' ahkām* (the determination of Islamic laws) can change along with the change of space, time and social condition, since *shariah* is not for creating oppression and absurdity but for prosperity, justice and grace for mankind (Engineer 2007: 34-35). Therefore, the contextual reading on holy books is a necessity; the context of the whole socio-historical era before revelation, the context of the revelation's grievance *(siyāq tartīb an-nuzūl)*, the narative context *(siyāq as-sard)*, and the context of linguistic structure *(mustawā at-tartīb al-lughawi)* (Zayd 2003: 181-183).

Therefore, *hijab* is not al-Qur'an's vision and was not practiced at the time of The Prophet Muhammad saw since the hadith showed that the early muslims did not wear *hijab*, *burqa*, or veil (Khan 1994: 38). Islam also emphasized monogamy, not polygamy (Mulia 2007), even in real Islam it is monogamy without dowry and without divorcement (Khan 1994). Divorcement is not originally from Islam (Thaha 1967: 156-158; Engineer 2007: 127-141; Zayd 200: 196). The leadership of men is sociological and contextual which can change along with the changes of society, that women can lead men (Zayd 2003: 190-192; Engineer 2007: 41-42).

3. Patriarchal construction of religious escatology (paradise)

When women are theologically and juridically considered inferior, then escatologically (life after death) women are also considered subordinate. The paradise as the final destination of one's faithful and religious journey has been constructted very masculinely and only belongs to faithful men, as it is seen from the following quotation.

زوجاتنا لن يدخلن الجنة. قلت لكن إذا حدث ودخلت إحداهن؟ قال يستبدلها الله بحورية عذراء. فالجنة لن يكون بها زوجات شرعيات، وإلا فما الفرق بين الجنة والأرض! (57).

(Our wifes will not get into the paradise. I said, if it is happened to them to enter the paradise, then how? He answered, Allah will replace her with heavenly virgin. In the paradise there are no legitimate wife, if that is so, then what is the difference between paradise and earth?)

Masculine paradise related to verses in the al-Qur'an that only show heavenly women and no heavenly men. According to Aramaic linguist, 85% of languages in al-Qur'an was taken from the Aramaic language. In Aramaic language, the word "hūr" which in a dictionary translated as "heavenly woman", actually means "white wine" (https://www.google.com/amp/s/arabic.sputniknews.com/amp/arab_world/201702091022180285-/ حور-الجنة-تكشفها-السريانية. (Accessed Desember 18, 2018). Here the shift of meaning is very clear which then turned patriarchal. It has been emphasized by Umar (2010: 259-260) that Arabic dictionaries are very bias and sexis.

Other than masculine and patriarchal paradise, in her other fictions Nawāl Al-Sa'dāwī also portrays hell as a place for women, since the rich interpretation of religious laws are full of patriarchal legitimation; women's body are *aurat* that has to be covered, their voice, and all of their activities. If it is violated, then they are sinful and will get into the hell (Al-Sa'dāwī 2009; 1998). Women only deserve hell, not heaven, because sinful is their nature, as it is told in the myth of Adam and Eve in The Old Testament, Eve was a sinner and filthy (Al- Sa'dāwī 2009).

Related to the problem of language in every holy book, then Subject Nawāl Al-Sa'dāwī (1980: 65) emphasizes the epistemology in understanding the holy book, that the truth of holy book must be understood as a "series" of principles, teachings, and guidance which "related each other" between one verse and the others. It is "connected" in specific situations which become "their context", which each characterized by their own "economical, social and cultural backgrounds".

Therefore, the myth of Adam and Eve in The Old Testament which contains the idea of rib, Eve the sinner, and God that portrayed as male are symbolic verses that are contextual. The myth is understood as a way to explain something. The myth is a presupposition (reason behind assumption) which is take for granted as standing point for human reason (Pannikar, 1979: 324). The myth of Adam and Eve in The Old Testament has a number of important contexts to be understood, since the construction of women in semitic religions can never be separated from the understanding and interpretation of myths (Al- Sa'dāwī 2009).

In Žižek's perspective, it does not matter how strong the idological interpelation of The Symbolic penetrates and totalitates the subject, he will find failure. This is because there is a surplus in The Real caused by the limitation of The Imaginary reflecting the image of The Symbolic. Therefore,The Symbolic will always have *lack* that makes the subject finding the gap to fight as a process of subjectivication.

2. The Character of the Story's Strive Against Patriarchal Construction of Discourse on Religion

As stated by Žižek that a subject is not *being* which is silent without having courage to reject and fight against the structure that oppressed him as The Symbolic. Because of various life trauma in patriarchal oppression of discourse on religion, the character Bintullah as splitted subject criticizes, rejects, and fights against the patriarchal discourse in religion which constructed by the ruler with their political interests. Here are the quotations.

كنت أرتدي ملابسي كاملة. ورأيتهم يشيرون بأصابعهم إلى وجهي. عورتك هي هذا. قلت من قال لكم هذا؟ قالوا إنها كلمة الله. قلت لكنها كلمة مكتوبة وأنتم لاتعرفون القراءة. قالوا سيدنا الإمام رأى الله وعرف كلمته. قلت وإين راى الإمام الله؟ قالوا زاره الله في المنام. قلت وأنا أيضا زارني الله في المنام. (30)

(I had completely dressed and I saw them pointing my face. Your aurat is this, they said. I said, who had said that to you? They replied, that is the word of Allah. I said, the word of Allah is written, while you can not read and write. They said, The Imam had seen Allah and known His words. I said, where did The Imam see Allah? They said, Allah had visited him in his dream. I replied, Allah had also visited me in my dream).

وقال لماذا لا تركعين بين قدمي؟ قلت لم أركع في حياتي لأحد. قال لست أي أحد وجميع النساء تركع. قلت لست أي واحدة. قال وماذا تكونين أنت؟ قلت امرأة بلا اسم ولا أب ولا أم ولا أكتب ولا أقرأ ولكني لا أحبك وفي قلبي حب آخر 110

(The Imam said, why do not you kneel on my feet? Bintullah replied, in my life I never kneel to anyone. The Imam said, you are no one and all women kneel before me. Bintullah replied, I am indeed no one. The Imam said, then who are you? Bintullah said, I am a woman without name, without father, without mother, can not write and read, but I will never love you and there is another love in my heart).

The first quotation is Bintullah's strive against the patriarchal discourse on religion which is constructed by The Imam (the ruler) which has authority in interpreting religion: theology, law, and escatology. Bintullah fights against the accusation of *aurat* on her face which is constructed by The Imam. She destroys his hegemonic argumentation. If they say that The Imam has competition and authority because he ever saw God in his dream, then Bintullah loudly replys that she also sees God in her dream.

The second quotation explains that Bintullah will never submit to anyone in her life, including to The Imam. Her statement that she is a woman without name, father, mother and can not read nor write, is a symbolization of her radical rejection and fight against the patriarchal construction of discourse on religion created by The Imam, which has shackled Arab women's reason, soul and body so they can never be humanized and lost their noble rights and pride of humanity.

Bintullah as a subject will keep fighting against The Symbolic since she has accomplished the peak of her split caused by various life traumas in patriarchal culture penetration that hides behind the concept of God, religion, or holy book. When the subject can not hold his separatedness with the craved Real, and agravated by the oppression of The Big Other, then the trauma will become a bridge to become The Real (Žižek 2008: 182; Akmal 2012: 24).

3. The Character of the Story's Radical Act as a Subject Destroying the Patriarchal Construction of Discourse on Religion

The Subject Bintullah does an authentic act in her attempt to destroy The Symbolic. Her act is based on her believe that God is not

religion. If she criticizes a religion, it does not mean that she has rejected God. Here is the quotation

بنت الله، تعالي. أنهض من سريري وأنام إلى جوارها. تحوطني بذراعيها وجسمها يرتعد: أنا خائفة. ماذا تخافين؟ أخاف الله. لماذا؟ لاأعرف. ألاتخافين الله؟ أنا بنت الله فهل أخاف من أبي؟ (24)

(Bintullah come here, he whispered with a low voice. I arose from my bed and laid beside him. He hugged me with trembling body. "I am afraid", he said. "What are you afraid of?", "I am afraid of Allah", "Why?". "I don't know". "Aren't you afraid of Allah?" "I am the daughter of Allah, do I need to be afraid of my own father?"

The quotation above describes the closeness that Bintullah feels with Allah. Her very name also shows the closeness, since Bintullah means "the daughter of Allah". Therefore there is no any thought in her heart and head to be afraid of Allah if she destroys the pathriachal discourse on religion since it is only a construction of culture made by human, which full of political and economic interests.

Bintullah never wants to stop fighting against the authoritarian Imam, never wants to submit to the *shariah* that has been constructed patriarchally, in the end she is given choices by the Imam : stops fighting or die. Consciously and freely she chooses death since there is no any single reason for her to surrender. For her, death is a radical act and authentic which can not be stopped by anyone.

In the end of the novel, with accusation of insulting Allah, religion, and The Imam, then Bintullah is accused as infidel who has mountly sins and officially sentenced death by the court of the state. Nevertheless, Bintullah does not want to surrender. She believes, athough her body will be dead, yet her mind will not. They will never be able to kill Bintullah's "mind", although they can kill her body.

Here is Bintullah's last words before he was excecuted.

وإذا مات جسدي فلن يموت قلبي. وآخرمايموت فيّ هو العقل. فهو يعيش على أقل شيئ. وكل شيئ يموت فيّ قبل العقل. ولا أحد فيكم نال عقلي. لاأحد. ومهما نلتم جسدي ظل عقلي بعيد المنال. كعين الشمس في النهار. كعين السماء في الليل.

ورأتهم واقفين أمامها في طابور طويل يضربون كفا بكف ويتعجبون غاية العجب. وقالوا: ليست ساحرة ولا مجنونة وإنما عاقلة وكلامها عين العقل (سقوط الإمام، 1989، ص: 58)

When my body dies my heart will not. The latest dying part of me is my mind. At least, my mind will live. All things in me will die before my mind. No one of you can get my mind. No one. Although you have got my body, my mind will be far beyond your reach. Like the sun on the daytime. Like the eye of the sky on the nighttime. She (Bintullah) saw them standing in front of her in a long line by giving her applause in amazement. They said: she (Bintullah) is not a witch and not an insane woman, she is a rational woman and her words are eyes of mind.

Here is the quotation for the death sentence on Bintullah.

وأصبح عقلها أخطر من جنونها. فحكموا عليها بالموت بطريقة أسرع من الرجم. وعدم إعطائها أي فرصة أخرى للكلام. وعدم نشر المحاكمة في الصحف. وإغلاق الملف ودفنه في بطن الأرض إلى الأبد (سقوط الإمام، 1989، ص: 158)

Her mind (Bintullah) had become more dangerous than her madness, and therefore they sentenced her death in a way faster than stonning. Without giving her one more chance to speak, also without telling the news to the press. They had covered her news and buried her in the womb of earth forever.

Bintullah as a radical subject is the *vanishing mediator* who is able to take a distance from The Symbolic. The condition had brought her to the *pshychotic subject*, namely the one who is able to distrupt the boundary between The Symbolic and The Real. The radical act is an authentic act for emancipatorical purpose for freedom of Arab women, who express her dicision of freedom, who always have power "to choose" an act, not accepting the act because it is imposed by the dominant structure which had done a penetration. Bintullah is a splitted, empty and dialectic subject who can never be formed by the structure, yet she creates structure, comes after the craved Real, a freedom of Arab women.

4. Suqūth al-Imām: Subjectivication Process of Subject Nawāl Al-Sa'dāwī a Struggle for The Autonomy of Arab Women

The character Bintullah in *Suqūth al-Imām* is a representation of the author who experiences processing in her subjectivity. Žižek emphasized that a literature is a radical act of the author as a splitted

subject who keeps moving to destroy The Symbolic as an attempt to fulfill himself for seeking and approaching the craved Real. Therefore, Subject Nawāl Al-Sa'dāwī as a splitted subject, empty and dialectic, emerged with an authenticity of act, is brave to move against the flow and take a distance from The Symbolic. The presence of surplus in The Real because of limitations of The Imaginary reflection, then the totalization of The Symbolic always finds failure so that Subject Nawāl Al-Sa'dāwī always finds a gap to create a new structure by destroying the old Symbolic.

The life journey of Subject Nawāl Al-Sa'dāwī which is full of pathriachal-tyranical discourse on religion trauma that wound her mind, her soul and body makes her a splitted subject which is full of *lack*. Imprisonment, bans, censorship, exile, accusation of infidelity which make her allowed to be killed, become fugitive, are a number of traumatic experiences of Subject Nawāl Al-Sa'dāwī. Therefore, Subject Nawāl Al-Sa'dāwī does an authentic act, a radical act to kill the old Symbolic and come after the new Symbolic through her act of writing literature.

Conclusion

In the process of subjectivication, the subject will pass three phases, namely The Imaginary, The Symbolic, and The Real. Writing a literature is a radicalization of action from the author as a splitted subjcet who moves to seek for his fulfilness. The author's movement, Nawāl Al-Sa'dāwī, as a subject is her fight against The Symbolic of patriarchal construction of discourse on religion which does not show the nature of religion, namely just and humanistic. The Symbolic will always fail to totalisate since there is surplus in The Real because of reflection the limited Imaginary. Lack will always emerge in The Symbolic, in the form of discourse on religion (theology, law, and escatology) which are patriarchal and shackling to the humanity of Arab women. As a splitted, empty and dialectic subject, Subject Nawāl Al-Sa'dāwī wrote the novel *Suqūth al-Imām* by creating a radical character, Bintullah, who is able to do an authentic and radical act full of courage and freedom to destroy and kill The Symbolic of patriarchal construction of discourse on religion. The destruction of The Symbolic has a purpose to kill

the old structure and create a new structure, namely the discourse of humanistic and egalitary religion to set free and fight for the autonomy of Arab women from the chains of thousand years discourse on patriarchal religion.

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THE BIG OTHER GENDER, PATRIARKI, DAN WACANA AGAMA DALAM KARYA SASTRA NAWĀL AL-SA'DĀWĪ

Pendahuluan

Pola relasi gender dalam budaya Arab menggambarkan fenomena perempuan yang subordinat dan inferior. Hal ini ditegaskan oleh Karm[1] yang mengatakan bahwa subordinasi dan inferioritas perempuan Arab tercermin dalam statistik resmi di dunia Arab dalam pendidikan, ketenagakerjaan, dan mortalitas anak. Hal ini terjadi di 24 negara di Jazirah Arab.

Di dunia Arab, salah satu faktor dominan dalam keberadaan dan kondisi perempuan adalah konstruksi wacana hukum agama yang opresif pada tafsir atas kitab suci yang bias[2]. Dalam Islam, tafsir atas ayat-ayat bias gender seperti ayat kepemimpinan laki-laki, ayat poligami, ayat perceraian, ayat hijab, ayat nuzuz, dan ayat kesaksian yang menjustifikasi atas posisi inferioritas perempuan. Fakta tersebut telah mendegradasi makna kemanusiaan perempuan yang luhur dan mulia.

Pandangan misoginis memunculkan cerminan karya-karya sastra Arab. Sastrawan Taufīq al-Ḥakīm, Zakī Mubārak, 'Aqqād, dan Ṭaha Ḥusayn telah memberikan pencitraan negatif para tokoh perempuan

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[1] Ghada Karm, "Perempuan, Islam, dan Patriarkalisme," dalam *Feminisme & Islam*, ed. oleh May Yamami, trans. oleh Purwanto (Bandung: Nuansa, 2000), 107–9.

[2] Leila Ahmed, *Wanita & Gender dalam Islam. Akar- akar Historis Perdebatan Modern*, trans. oleh M.S. Nasrullah (Jakarta: Lentera, 2000); May Yamami, ed., *Feminisme & Islam*, trans. oleh Purwanto (Bandung: Nuansa, 2000); Nasr Hamid Abu Zayd, *Dekonstruksi Gender Kritik Wacana Perempuan dalam Islam*, trans. oleh Moch. Nur Ichwan (Yogyakarta: SAMHA, PSW dan McGill, 2003); Asghar Ali Engineer, *PembebasanPerempuan*, trans. oleh Agus Nuryanto (Yogyakarta: LkiS, 2007).

dalam karya fiksi penulis. Hal tersebut menilai perempuan pada pendosa, subordinat, *being* perempuan sebatas objek, dan tidak punya hak-hak kemanusiaan[3].

Nawāl Al-Sa'dāwī muncul sebagai feminis Islam dengan cara unik dan berbeda. Pemikiran dan karya-karya dia baik fiksi maupun non fiksi dikenal kontroversial, keras, dan tajam. Feminis berkebangsaan Mesir tersebut dikenal sebagai pemikir militan yang berani mendobrak batas- batas sakral. Karya-karya fiksi yang dimiliki memberikan warna radikal dan sering kali dicap propaganda, oportunis, murtad, dan kafir[4]. Keberadaan Nawāl Al-Sa'dāwī sebagai pengarang perempuan sekaligus aktivis feminis Islam mempunyai cara yang berbeda dari para penulis dan aktivis feminis perempuan Arab lain. Meriam Cooke[5] menyatakan bahwa karya-karya secara umum para perempuan intelektual Mesir, Libanon, dan Palestina abad ke-19 hingga era kontemporer masih sebatas protes dan polemik.

Ketajaman, keberanian, dan keunikan Nawāl Al-Sa'dāwī juga ditegaskan oleh banyak peneliti. Amireh[6] menyatakan bahwa karya-karya Nawāl Al-Sa'dāwī adalah respons atas pertanyaan Gayatri Spivak *Can Subaltern Speaks*. Hal tersebut tampak pada pemikiran Nawāl Al- Sa'dāwī, pemikiran subaltern yang mampu berbicara lantang mewakili Dunia Timur. Peristiwa tersebut menegaskan identitas diri pada perempuan dalam penolakan patriarki. Royer[7] menegaskan bahwa Nawāl Al- Sa'dāwī bukan hanya aktivis feminis, namun seorang dengan karakter humanis kritis yang melawan patriarki. Douglas[8] melihat kekuatan posisi Nawāl Al-Sa'dāwī sebagai aktivis feminis

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[3] Nawal Al-Sa'dāwī, *The Hidden Face of Eve: Women inthe Arab World*, ed. oleh Sherif Hetata (Zed Books, 1980), 162–64.

[4] Nawal Al-Sa'dāwī, *Wajah Telanjang Perempuan*, trans. oleh Azhariah (Yogyakarta: Pustaka Pelajar, 2003).

[5] Elizabeth Mc Kee, "Agenda Politik dan Strategi Tekstual Para Penulis Perempuan Afrika Utara," dalam *Feminisme & Islam*, ed. oleh May Yamami, trans. oleh Purwanto (Bandung: Nuansa, 2000), 155–56.

[6] Amal Amireh, "Framing Nawal El Saadawi: Arab Feminism in a Transnational World," *Signs* 26, no. 1 (2000), http://www.jstor.org/stable/3175385.

[7] Diana Royer, *A Critical Study of the Works of Nawal El Saadawi, Egyptian Writer and Activist* (Edwin Mellen Press, 2001).

[8] Fedwa Malti-Douglas, *Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing* (Princeton University Press, 2019).

dengan reputasi internasional. karena Pandangan itu muncul pada acara kritis Nawāl Al-Sa'dāwī

Al-Sa'dāwī terhadap masalah seksualitas perempuan di Timur Tengah. Sementara Saiti[9] menyatakan karya- karya Nawāl Al-Sa'dāwī menyuarakan kritikan pedas (dibanding pengarang Arab lain) terhadap berbagai dominasi patriarki.

Kritik dan pembongkaran wacana patriarki dalam agama telah menjadi dikursus menarik sejak beberapa dekade. Di Indonesia, fenomena tersebut tidak dapat dilepaskan dari kemunculan karya-karya terjemahan dari para teolog dan feminis muslim dunia, seperti Rifaat Hasan, Amina Wadud Muhsin, Fatima Mernissi, Naṣr Ḥāmid Abū Zayd, Asghar Ali Engineer, Leila Ahmed, dan Mazharul Haq Khan. Maraknya kajian gender pada Islam, Al-Quran, dan agama, terkait erat dengan gagasan teologi pembebasan atau teologi feminis yang muncul di Barat sejak tahun 1960an. Gagasan tersebut muncul dalam tradisi Kristiani (Katolik dan Protestan) dalam menyampaikan gugatan moral dan sosial terhadap kapitalisme dan kemiskinan struktural. proses tersebut mengecam teologi tradisional dan berupaya menggeser pembacaan baru terhadap Al-kitab sebagai paradigma perjuangan pembebasan manusia[10].

Secara umum, tulisan-tulisan gender dan agama di Barat dan di Timur memiliki corak analisis yang hampir sama. Pemahaman bahwa wacana patriarki dalam agama atau kitab suci adalah problem hermeneutik. Artinya, bila kitab suci dibaca dengan sudut pandang tidak bias gender, maka gagasan egaliter dan demokratis akan muncul sehingga tidak ada diskriminasi gender dalam agama atau kitab suci. Problem hermeneutik dalam menafsirkan kitab suci yang menjadi paradigma umum. Hal tersebut membongkar isu patriarkisme dan wacana agama menjadi penyebab konstruksi agama dan tafsir kitab suci menjadi patriarkis. Belum banyak kajian yang mencoba melihat

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[9] Ramzi Saiti dan Ramzi M. Salti, "Paradise, Heaven, and Other Oppressive Spaces: A Critical Examination of the Life and Works of Nawal el-Saadawi," *Journal of Arabic Literature* 25, no. 2 (1994): 152–74.

[10] Michael Lowy, *Teologi Pembebasan*, trans. oleh Roem Topatimasang (Yogyakarta: INSIST Press dan Pustaka Pelajar, 1999).

secara kritis dan jernih mengapa "bahasa kitab suci" itu sendiri "bias", sehingga bukan hanya penafsiran kitab suci saja yang bias.

Dalam kelaziman analisis gender dan agama yang ada, problem hermeneutik tersebut kemudian diselesaikan dengan pembacaan kontekstual (*asbabunnuzul* Al-Quran) dan bahkan analisis ayat-ayat normatif-universal dalam masing-masing kitab suci., Akan tetapi, hal tersebut belum bisa mengritisi lebih jauh pada ayat-ayat yang masuk pada ayat bias. Masing-masing analisis juga bekerja sendiri dalam tradisi masing-masing agama sehingga belum ketemu dalam pencarian hubungan antar kitab suci.

Di sinilah Nawāl Al-Sa'dāwī menunjukkan sikap kritis dalam membaca dan memosisikan agama dalam hal ini kitab suci yang tidak dapat dilepaskan dari faktor-faktor pengaruh dan, struktur yang melekat. Nawāl Al-Sa'dāwī menawarkan pemikiran dan pandangan kritis tersebut melalui karya-karya fiksi. Sebagai salah satu media pengetahuan manusia, sastra menyodorkan perspektif lain dalam melihat pergumulan gender dan wacana agama. Dalam khazanah sastra Arab, khususnya sastra Mesir modern-kontemporer, karya-karya kritis Nawāl Al- Sa'dāwī melakukan pembacaan ulang secara dialogis terhadap ketiga kitab suci agama monoteisme. Bahasa kitab suci diposisikan dalam konteks makro yang mengandung aturan simbolik yang menstrukturkan wacana agama. Problem hermeneutik mikro kitab suci dipahami sebagai efek dari problem hermeneutik makro. Efek tersebut yaitu sebuah makna "struktur" atau "aturan simbolik" patriarki yang dilekatkan dalam nalar agama. Kemudian, problem hermeneutik menjadi nalar umum yang dimiliki manusia dalam memersepsi realitas, termasuk konstruksi patriarkis dalam wacana agama yang diyakini sebagai kebenaran absolut yang tidak boleh dipertanyakan kembali.

Di antara karya fiksi Nawāl Al-Sa'dāwī yang menyuarakan problem hermeneutik makro (eksternal) dan mikro (internal) yang berbentuk struktur atau aturan simbolik yang menstrukturkan wacana patriarkis dalam agama adalah tiga karya berjudul *Zīnah* (novel), dan dua cerpen "Adab Am Qillah Adab?" dan "Qiṣṣah Fatḥiyyah al-Miṣriyyah" yang termuat dalam antologi cerpen berjudul *Adab*

Am Qillah Adab yang diterbitkan pertama kali di Libanon tahun 1999. *Zīnah* adalah novel terbaru Nawāl Al-Sa'dāwī yang juga diterbitkan di Libanon tahun 2009. Ketiga karya fiksi tersebut menyuarakan gagasan yang hampir sama dan saling melengkapi, bahwa ada struktur dan aturan simbolik yang menjadi nalar patriarkis yang kemudian dilekatkan dalam nalar wacana agama selama ribuan tahun.

Pembacaan Nawāl Al-Sa'dāwī yang luas dan mendalam terhadap kitab suci yang mampu mendialogkan secara kritis antar kitab suci, disebabkan pemahaman antropologis dan filosofis atas kitab suci. Dalam sebuah wawancara[11], Nawāl Al-Sa'dāwī mengatakan telah mempelajari alquran, Injil, dan Taurat selama sepuluh tahun. Struktur yang berada di luar kitab suci adalah struktur yang menjadi the big Other yang menstrukturkan wacana patriarkis. The big Other itulah yang telah menghilangkan otonomi perempuan dan mendegradasi kemanusiaan secara humanis dengan mengatasnamakan Tuhan, kitab suci, dan agama. Dalam watak struktur yang mengandung *lack*, struktur kemudian dilawan oleh para subjek narasi untuk mengembalikan otonomi perempuan dalam wacana agama.

Bagaimanapun juga, narasi yang dimunculkan melalui media fiksi mengandung kebebasan tinggi yang tidak dimiliki oleh narasi yang dimunculkan oleh media lain seperti media sains, filsafat, dan agama yang dibatasi oleh empirisitas, rasionalitas, dan dogmatisitas. Dunia fiksi dapat melampaui ketiga batasan tersebut selama dapat menggerakkan emosi pembaca, pendengar, dan penikmat sastra. Dua ilmuan menjelaskan fungsi dari sastra, Daiches[12] menegaskan kekuatan sastra dapat menyampaikan sesuatu secara istimewa, dan Teeuw[13] menyampaikan tegangan sastra yang menciptakan dinamika pemaknaan yang berlapis- lapis dalam kompleksitas hubungan pengarang, teks, pembaca, dan sosio-budaya.

Kegelisahan diatas akan dijawab dengan menggunakan perspektif *the big Other*. *The big Other* adalah salah satu konsep yang

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[11] Nawal El Saadawi dan Adele S. Newson-Horst, "Conversations with Nawal El Saadawi," *WorldLiterature Today* 82, no. 1 (2008): 55–58.

[12] Melani Budianta, *Membaca sastra: pengantar memahami sastra untuk perguruan tinggi* (IndonesiaTera, 2002), 4–5.

[13] Andries Teeuw, *Khazanah sastra Indonesia.* (Jakarta:Balai Pustaka, 1982).

dikenalkan oleh Slavoj Žižek sebagai bagian dari kerangka teoretik tentang subjektivitas.

The Big Other dalam Pemahaman Subject.

The big Other pemikiran Slavoj Žižek sebagai sebuah konsep yang menerangkan bagian dari kerangka teoretis subjektivitas nilai dari sebuah karya. Melalui pembacaan atas psikoanalisa Lacan, Žižek menjelaskan bahwa subjek mengalami tiga fase pembentukan, yaitu *the Real* (keutuhan dan kesempurnaan yang dirindukan), *the Imaginary* (efek ilusi struktural yang tidak bereksistensi), dan *the Symbolic* (keterkungkungan dalam penjara bahasa yang mengandung aturan simbolik) atau disebut *the big Other*.[14] Dalam perspektif Žižek, pengarang adalah subjek yang berusaha melawan keterkungkungan simbolik dalam subjek narasi *Al-Sa'dāwī* yang diciptakan oleh pengarang untuk dapat mendekati *the Real*.[15]

Posisi dan hubungan antara *the big Other* sebagai aturan simbolik yang mengatur persepsi subjek tentang realitas *the Real* dan *the Imaginary* terlihat dalam kutipan pernyataan Žižek:

> *"we have the Real-the brute, pre- symbolic reality which always returns to its place - then the Symbolic order which structures our perception of reality, and finally the Imaginary, the level of illusory entities, they have no real existence but are a mere structural effect"*[16]

Hal tersebut memberi penjelasan tentang subject pada subjektifitas pada pemaknaan sebuah karya. Dalam hal ini 3 kaya sastra yang dimiliki Nawāl Al-Sa'dāwī sebagai pisau analisis the big other dalam bingkai Wacana agama, gender, dan patriarki.

Dalam karyanya yang berjudul *The Sublime Object of Ideology* (2008), Žižek menegaskan bahwa faktor penyebab keterpenjaraaan subjek terbelah. Kemunculan *the big Other* sebagai aturan simbolik, sehingga *the Symbolic* menjadi tiranik.[17] *The big Other* adalah faktor

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[14] Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 2019), https://public.ebookcentral.proquest.com/choice/publicf ullrecord.aspx?p=5721111.

[15] Ibid., 209.

[16] Ibid., 182.

[17] Ibid., 114, 116, 137, 182, 202.

yang memperparah penindasan *the Symbolic* yang berupaya melakukan totalisasi terhadap subjek.

Sebagaimana sifat subjek yang terbelah dan berkekurangan akibat berbagai trauma, *the big Other* mempertajam penindasan *the Symbolic* yang juga berkekurangan. Karena berkekurangan tersebut menimbulkan dan mengandung *lack*, maka *the big Other* sebagai struktur atau aturan dalam *the Symbolic* memiliki titik kelemahan yang menjadi sebab pergerakan subjek untuk melawan. *Lack* dalam *the big Other* menjadikan struktur terbuka yang dapat dikritisi secara terus-menerus oleh subjek.[18] Sifat dan hubungan antara *the big Other* yang berkekurangan dan subjek terbelah yang berkekurangan mengkritisi struktur (*the big Other*) terlihat dalam kutipan berikut.

> *The lacanian subject is divided, identical to a lack in a signifying chain. The radical dimension of Lacanian theory lies not in recognizing this fact but in realizing that the big Other, the symbolic order itself, is also barre, crossed-out, around a central lack. This lack enables the subject to achievea kind of dealienation, it enables him to avoid the total alienation.*[19]

Dalam *the big Other* pada tulisan ini menjelaskan pola keterngungkungan perempuan sebagai subjek pada konstruksi patriarkis dan wacana agama yang terbentuk dari struktur bahasa kitab suci yang bersifat kontekstual. Pandangan tersebut kemudian dikonstruksi menjadi wacana agama patriarkis yang menjadi jangkar *the Symbolic*. *The big Other* adalah penggerak yang mengatur persepsi tentang realitas termasuk realitas patriarkis dalam wacana agama yang kemudian dipahami oleh masyarakat sebagai kehendak Tuhan dan takdir terberi yang tidak dapat diubah.

Rumusan the big other pada *being* perempuan yang subordinat dan inferior dalam wacana agama adalah penggambaran yang sengaja pada konstruksi *the big Other* yang dilekatkan dalam wacana agama sebagai *the Symbolic.* Namun demikian, sekuat apa pun *the big Other* melakukan totalisasi dan interpelasi ideologis. *The big Other* selalu gagal melakukan penetrasi dikarenakan sudah terkandung *lack*.

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[18] Ibid., 137.

[19] Ibid.

Sebab itulah, subjek narasi selalu bergerak melawan *the big Other* yang berkekurangan. Pergerakan subjek bertujuan untuk mengembalikan otonomi perempuan yang telah hilang dan dihilangkan oleh *the big Other.*

Novel Zinah: Konstruksi Internal pada Irasionalitas dan Kontra-Empirisitas

Subjek Žižekian yang terbelah akibat berbagai trauma adalah subjek yang kritis. Dalam kesadaran kritis subjek, subjek menemukan jejak internal *the big Other* wacana patriarkis yang distrukturkan dalam wacana agama berupa ide irasionalitas dan kontra-faktualitas. Ide Irasionalitas berupa gagasan yang tidak masuk akal tentang *being* perempuan yang dianggap rendah dan gagasan kontradiktif antar-kitab suci. Ide kontra-faktualitas berkaitan dengan konsep perempuan yang disubordinatkan pada pertentangan fakta empiris temuan sains yang objektif bahwa perempuanlah peletak dasar peradaban.

Dalam wacana agama-agama monoteisme, konstruksi patriarkis terkait erat dengan wacana teologi dalam Kitab Taurat yang mengisahkan mitos Adam dan Hawa serta bagaimana tafsir atas teks berjalan secara terus-menerus.[20] Dari mitos Adam dan Hawa yang ada dalam kitab suci tersebut dibangunlah "pengetahuan" yang kemudian menjadi keyakinan secara umum dan diterima oleh ketiga agama monoteisme (Yahudi, Kristen, dan Islam). Pengetahuan tersebut dijadikan pijakan dasar (asumsi teologis) yang diyakini kebenarannya secara absolut sebagai firman Tuhan. Hal tersebut membangun nalar agama (teologis, yuridis, dan eskatologis) secara abadi.

Dalam novel *Zinah* diceritakan tentang manusia pertama yang juga dikisahkan dalam Taurat bahwa awal manusia hidup dimulai pada kehidupan Surga 'Adn. Manusia pertama yang diciptakan Allah bernama Adam dan berjenis kelamin laki-laki. Manusia kedua adalah Hawa (istri Adam). Hawa tercipta dari tulang rusuk Adam. Dalam cerita kehidupan antara Adam dan Hawa pada saat itu, seorang istri ter bujukan ular jahat sehingga Hawa merayu Adam agar melanggar

[20] Zayd, *Dekonstruksi Gender Kritik Wacana Perempuan dalam Islam*; Engineer, *Pembebasan Perempuan*; Al- Sa'dāwī, *The Hidden Face of Eve: Women in the Arab World*; Riffat Hassan dan Fatima Mernissi, *Setara Dihadapan Allah. Relasi Laki-Laki dan Perempuan dalam Tradisi Islam Pasca Patriarkhi* (Yogyakarta: LSPPA Yayasan Prakarsa, 1995).

perintah Allah dengan memakan buah terlarang. Adam dan Hawa kemudian memakan buah terlarang tersebut. Dari akibat memakan buah tersebut keduanya dihukum Allah dengan dikeluarkan dari pintu surga. Setelah manusia berkembang biak di bumi, anak-anak laki-laki Allah memiliki hak prerogatif untuk memiliki dan menguasai anak-anak perempuan manusia.[21]

Kisah tersebut kemudian berpengaruh pada Kristen, bahwa Injil Genesis 2: 18-24 menegaskan perempuan (Ishshah) tercipta dari laki-laki.[22] Dalam Islam, beberapa hadis yang dinilai sahih dari Bukhari, Muslim, dan Tirmidzi yang dijadikan sandaran kitab-kitab tafsir Al-Quran mengatakan bahwa perempuan dijadikan dari tulang rusuk yang bengkok. Pandangan misoginis juga muncul dalam konstruksi teologi Kristen dan Islam yang memberikan pelabelan negatif pada konsep perempuan.

Ide kontekstual dalam ayat-ayat atau wacana agama di atas mengandung *the big Other* dan mendominasi agama. Dalam ide kontekstual, nilai dari sebab esoterik semua kitab suci justru menjunjung tinggi otonomi perempuan. Esoterisme agama terlihat dalam dua uraian Penciptaan manusia pada 1: 1-2:4a dan 2:4b-25 dalam Yahudi. Bunyi tersebut menegaskan bahwa laki-laki dan perempuan tercipta dari tindakan langsung Tuhan.[23] Kitab Kejadian 1: 27 dalam Kristen menyatakan laki-laki dan perempuan diciptakan dalam bayang-bayang Tuhan.[24] Dalam banyak ayat alquran dijelaskan, laki-laki dan perempuan diciptakan dari jiwa yang satu.[25]

1. Irasionalitas

Dalam *Zinah* diceritakan kesadaran kritis tokoh Badūr dalam menemukan keyakinan tentang konstruksi wacana patriarkis. Hal tersebut pada mitos Adam dan Hawa adalah tanda internal yang

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[21] Nawâl al-Sa'dâwî, *Zinah* (Bayrut: Dar al-Saqi, 2009), 163–66.

[22] Hassan dan Mernissi, *Setara Dihadapan Allah. Relasi Laki-Laki dan Perempuan dalam Tradisi Islam Pasca Patriarkhi*, 45.

[23] Denise LCarmody, "Yahudi," dalam *Perempuan dalam agama-agama dunia*, ed. oleh Arvind Sharma, trans. olehAde Alimah (Yogyakarta: SUKA Press, 2006), 258.

[24] Rosemary Radford Ruether, "Kristen," dalam *Perempuan dalam agama-agama dunia*, ed. oleh ArvindSharma dan Ade Alimah, 2006, 294.

[25] Al-Quran: Q.S. Al-Nisa' (4);1; Q.S. al-A'raf (7): 189; Q.S. al-Zumar (39): 6; Q.S. Luqman (31): 28

menggambarkan jejak *the big Other*. Mitos tersebut sama sekali bukanlah gagasan yang menggambarkan ide Allah. Tokoh Badūr melakukan pembacaan ulang terhadap Kitab Taurat yang mengisahkan mitos Adam dan Hawa yang ia dialog kan secara kritis dengan Kitab Injil dan Kitab Al-Quran. Tokoh Badūr menolak tegas rumusan teologi patriarkis tersebut dengan mengatakan apakah benar itu firman Allah, firman yang tidak masuk akal?[26] Penolakan dan perlawanan terhadap wacana teologi patriarkis dan misoginis juga dilakukan oleh tokoh Ṣāfī, sebagaimana kutipan berikut.

والإيمان بالله يا صافي؟ كنت شديدة الإيمان يا بدور، قبل أن أدرس الدين، أردت أن أتعمق في دراسة الدين ليصبح إيماني أكثر عمقا، إلا أن العكس كان يحدث، كلما زادت معرفتي بالله زاد إنكاري له [27]

Kutipan di atas menjelaskan bahwa tokoh Ṣāfī menyatakan keingkarannya pada Allah justru setelah dia mendalami pelajaran agama yang dia dapatkan. Semula dia sangat beriman pada Allah. Disebabkan ingin memperkuat keimanannya, maka dia mempelajari agama lebih mendalam. Namun yang terjadi adalah sebaliknya, setiap kali pengetahuannya tentang Allah bertambah, maka bertambah pula keingkarannya terhadap-Nya.

Tokoh Badūr dan Ṣāfī memiliki keyakinan bahwa rumusan teologi patriarkis yang disandarkan atas mitos tersebut bukanlah firman yang menggambarkan ide Allah secara penuh dan bersifat hakiki. Bagi keduanya sebagai subjek, Allah adalah simbolisasi keadilan, keindahan, cinta kasih, dan kejujuran.[28] Tuhan adalah keadilan yang dapat diketahui akal.[29] Sebagai muara nilai dan makna, ide yang dimiliki Allah pastilah bersifat Tak Terbatas sehingga tidak selalu identik penuh dengan bunyi firman-Nya yang disimbolkan

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[26] al-Sa'dâwî, *Zinah*, 163.

[27] Ibid., 101.

[28] Ibid., 240.

[29] Nawal al-Sa'dawi dan Hibah Ra'ūf Izzat, *Al-Mar'ah wa al-Dīn, wa Al Akhlāq* (Damaskus Suriyah: Dār al- Fikr, 2000), 49; Nawāl Sa'dāwī, *A Daughter of Isis: The Early Life of Nawāl El Sa'dāwī*, trans. oleh Sharīf Ḥatātah, 2018, 8.

dengan bahasa yang amat terbatas.[30] Kerangka pikir, cara meyakinkan lawan bicara, simbol-simbol kebahasaan adalah hukum kebahasaan yang mengikat kitab suci sehingga menjadi keterbatasan bahasa kitab suci itu sendiri.[31]

Ketika ide Allah yang Tak Terbatas harus ditransformasikan pada simbol bahasa manusia yang serba terbatas, maka ia terkenai hukum kebahasaan yang menunjukkan keterbatasan bahasa manusia. Bila firman Allah yang ada dalam kitab suci bertentangan dengan hukum akal sehat, maka bentuk formal firman tersebut pastilah kode atau tanda dalam *the big Other*. Pesan inti ilahiyah sebagai substansinya ada dalam spirit ayat kitab suci yang harus didialogkan dengan ayat-ayat lain yang ada dalam kitab suci yang ada sehingga *weltanschung* misi agama yang meneguhkan kemanusiaan manusia dapat dipahami.

Irasionalitas jejak *the big Other* yang mengandung *lack* juga muncul dalam kesadaran tokoh Badūr. Ia mengkritik gagasan kontradiktif antar kitab suci. Dalam Taurat dikatakan bahwa Allah memiliki anak-anak laki-laki yang memiliki hak prerogatif dalam menguasai anak-anak perempuan manusia. Sementara dalam kitab Allah yang ketiga, Al-Quran, Allah tidak memiliki anak dan tidak diperanakkan.

Bagi tokoh Badūr, perbedaan gagasan kitab suci terkait erat dengan perbedaan nalar budaya dan tingkat kematangan daya pikir manusia (Nabi, umat Nabi, tantangan dan problem kontekstual masyarakat) pada saat kitab suci tersebut diturunkan. Tuhan Yahweh dalam Taurat adalah satu-satunya harapan bangsa Israil yang dapat menyelamatkan mereka dan memberikan kepastian agar mereka dapat tetap bertahan hidup. Disebabkan monoteisme kontrak dan satu-satunya pemberi harapan hidup bagi Israil, maka rumusan Tuhan mengikuti nalar budaya yang ada.

Jejak internal *the big Other* yang bercorak antropologis muncul dalam hermeneutik makro bahwa rumusan teologi Yahudi yang

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[30] Nasaruddin Umar, "Kajian Kritis Terhadap Ayat-ayat Gender (Pendekatan Hermeneutik)," dalam *Rekonstruksi Metodologis Wacana Kesetaraan Gender dalam Islam*, ed. oleh Siti Ruhaini Dzuhayatin (Yogyakarta: PSW IAIN Su-Ka, Mc.Gill-ICIHEP, Pustaka Pelajar, 2002), 113.

[31] Machasin, "Asal usul Manusia Sebuah Pengantar," dalam *Adam as Atau Pithecanthropus Erectus Nenek Moyang Kita?*, ed. oleh Muhammad Muhyidin (Yogyakarta: IRCiSoD, 2006), 14.

keras beriringan dengan watak bangsa Israil yang keras dan secara geografis ada di wilayah padang pasir yang kering dan tandus yang hidup dengan tradisi perang yang tak berkesudahan, sehingga tidak mengunggulkan feminitas[32] Al-Quran diturunkan dalam konteks yang berbeda. Nalar masyarakat telah mengalami berbagai perkembangan dengan benih-benih peradaban yang telah tumbuh, maka rumusan teologi dan bentuk prinsip dasar hukum memiliki tingkat rasionalitas yang berbeda dari kitab suci yang sebelumnya.

Gagasan tulang rusuk dan Tuhan laki-laki yang muncul dalam Taurat adalah ide kontekstual yang terkait erat dengan struktur sosial yang ada saat itu. Rumah tangga Yahudi adalah keluarga patriarki. Bapak adalah kepala rumah tangga dengan kekuasaan tanpa batas seperti kepala familia Romawi. Kekuasaan bapak bersifat mutlak yang dapat menjual dan membunuh anak perempuannya, dan membakarnya bila berzina. Poligami tanpa batas sangat umum di Bani Israil terutama di kalangan hartawan dan pejabat kerajaan.[33]

Sebagaimana agama Yahudi yang gemar berperang dan buminya padang pasir tandus, Al-Quran juga diturunkan dalam seting yang sama. Arab dikenal bangsa yang gemar berperang dan ide kekuasaan datang dari laki- laki. Konteks antropologis inilah yang memberikan alasan kenapa perempuan tidak menjadi simbol superior dalam Al- Quran.[34] Alasan antropologis tersebut juga menjadi alasan logis kenapa Al-Quran tidak menumbuhkan konsep teodise feminin. Al- Quran lebih sebagai reaksi atas akses-akses pemanusiaan Tuhan yang berlebihan yang dimulai sejak Raja Firaun di Mesir yang mengaku dirinya adalah Tuhan. Muncullah teologi revolusioner Islam, yang mana Allah dilepaskan dari sifat-sifat kemanusiaan dan tidak bergender, konsep Allah disusun kembali dalam bentuk yang lebih abstrak lagi, yaitu pengertian-pengertian yang dapat menimbulkan

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[32] Abdurrahman Wahid, "Wanita dalam Perspektif Agama-agama Suatu Pengantar," dalam *Wanita dalam Percakapan Antar Agama Aktualisasinya dalam Pembangunan*, ed. oleh Masyhur Amir dan Masruchah (Yogyakarta: LKPSM NU DIY, 1992).

[33] Nawal al-Sa'dawi, *Al Wajh al'Ary li al-Mar'ah Al 'Arabiyah* (Alexandria: Muntada maktabah Al Iskandariyah, t.t.), 52–58.

[34] Wahid, "Wanita dalam Perspektif Agama-agama Suatu Pengantar," 3.

keluhuran dalam diri manusia seperti Allah yang diidentikkan dengan kebenaran, kebaikan, keadilan, pengetahuan, dan lain-lain.[35]

The big Other yang mengandung kekurangan akan menjadikannya struktur terbuka yang mampu dikritisi subjek. Subjek narasi melawan irasionalitas wacana teologi sebagai *lack* dalam *the big Other*. Subjek memunculkan wacana tandingan bahwa justru agama, atau keselamatan (Islam) adalah sesuatu yang dibangun atas dasar akal sehat dan pengetahuan. Segala sesuatu yang dibangun atas dasar akal sehat dan pengetahuan, maka ia masuk kategori agama, Islam, atau keselamatan. Berikut kutipannya.

الإسلام بني على العقل، كل ما يبتني العقل والمعرفة يدخل في الإسلام[36]

Perlawanan subjek terhadap irasionalitas konstruksi teologi atau agama disebabkan subjek narasi melakukan pembacaan ulang atas wacana patriarkis dalam kitab suci agama-agama (tidak hanya Islam saja) secara antropologis dan fenomenologis, sebuah pembacaan yang dicirikan dengan dimensi filosofi agama dan dimensi budaya agama yang meruang dan mewaktu dengan sejumlah proses antropologis yang mengitarinya. Sebagai subjek kosong[37], subjek narasi memiliki bahan *(content)* yang dapat mengisi *container* kosong subjektivitasnya.

2. Kontra-empirisitas

Agama di era kontemporer tidak dapat dipisahkan dari situasi dan kondisi masyarakat yang menghayatinya. Kemajuan ilmu pengetahuan yang dibawa arus globalisasi memberikan penjelasan yang lebih objektif dan rasional, sementara teologi tradisional sering mengalami kendala dalam menjelaskan fakta.[38] Pemahaman dan pemosisian kitab suci kini tidak lagi dipandang sebagai hal yang datang dari "langit" dan diwahyukan saja, melainkan juga hal yang ditemukan di tengah-tengah kehidupan umat beragama sebagai aktualisasi teks dalam zaman yang terus berubah.[39]

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[35] Ibid., 3–4.
[36] al-Sa'dâwî, *Zinah*, 303.
[37] Žižek, *The Sublime Object of Ideology*, 251–52.
[38] Sudiarja, *Agama (di Zaman) Yang Berubah* (Yogyakarta: Kanisius, 2006), 35.
[39] Ibid., 55.

Meskipun demikian, walaupun realitas mengatakan bahwa ilmu pengetahuan lebih objektif dibandingkan dengan agama telah diterima oleh banyak orang, namun bila terkait dengan fenomena perempuan atau gender, objektivitas ilmu tidak diakui dalam menafsirkan agama. Menurut Nawāl Al-Sa'dāwī,[40] mayoritas umat beragama hingga sekarang ini masih memisahkan antara ilmu dan agama dalam isu gender. Mereka mempercayai teori evolusi Darwin bahwa manusia berasal dari jenis kera (primata) betina. Namun pada saat yang sama, mereka tetap meyakini bahwa Adamlah manusia pertama di bumi, seorang laki-laki, dan dari tulang rusuknya terlahir Hawa.

Pengetahuan agama yang bertentangan dengan fakta empirik yang dihasilkan dalam temuan sains tersebut dilawan oleh subjek narasi. Subjek narasi lebih percaya pada riset ilmiah yang membuktikan bahwa Adam dan Hawa bukanlah manusia pertama di bumi, perempuan tidak berasal dari tulang rusuk Adam, justru Adamlah yang pasti terlahir dari rahim seorang perempuan. Berikut adalah kutipannya.

ياتيها صوت بدرية تقول: إقرئى قليلا في علم الكون الجديد، سيعود الزمن إلى الوراء مع تغيّرحركة الكواكب، والأرض حول الشمس، ولا المرأة أنت من ضلع آدم، بل جاء آدم من رحم امرأة، أصبح العقل هو المستقبل وليس الخزعبلات[41]

Kutipan di atas menjelaskan bahwa tokoh Badriyah menegaskan pentingnya mendialogkan agama dengan perkembangan ilmu pengetahuan, baik eksakta maupun sosial-humaniora. Sebagaimana temuan antropologi dan arkeologi, perempuan tidaklah berasal dari tulang rusuk Adam, akan tetapi Adamlah yang terlahir dari rahim seorang perempuan. Akal budi adalah kebenaran bagi masa depan, dan tulang rusuk yang dipahami secara harfiah adalah sebuah lelucon.

Mayoritas umat beragama mempercayai bahwa Hawa adalah perempuan pertama di bumi yang tercipta dari tulang rusuk Adam bersamaan dengan munculnya Kitab Taurat kurang lebih 4000 tahun lalu.[42] Namun ilmu pengetahuan mengungkapkan fakta yang berbeda,

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[40] al-Sa'dawi, *Al Wajh al'Ary li al-Mar'ah Al 'Arabiyah*, 24.
[41] al-Sa'dâwî, *Zinah*, 242.
[42] al-Sa'dawi, *Al Wajh al'Ary li al-Mar'ah Al 'Arabiyah*, 24–25.

bahwa sejarah manusia pertama muncul dan berkembang melewati jutaan tahun dari fosil tertentu dari jenis kera. Laki- laki dan perempuan saling tolong menolong dan berjuang bersama untuk melangsungkan hidupnya, bahkan kemampuan perempuan melahirkan diagungkan sehingga perempuan disembah sebagai Dewi Kehidupan.

Fakta-fakta empirik temuan riset ilmiah menegaskan pentingnya pemahaman mitos Adam dan Hawa ditinjau kembali melalui reinterpretasi yang segar, humanis, dan visioner. Dalam Kitab-Nya yang terakhir, Al- Quran, tidak ada konsep "tulang rusuk" dan "Hawa penggoda". Adam atau Hawa keduanya sama-sama tergoda oleh setan. Tidak ada satu ayat pun yang mengatakan bahwa Adam dan Hawa adalah manusia pertama di bumi dan Adam tidak secara pasti diarahkan pada nama diri (person laki-laki). Menurut Iqbal[43] kata Adam dalam Al-Quran lebih mengacu pada sebuah konsep manusia (bukan nama diri manusia pertama).

Kejatuhan Adam dari surga adalah ungkapan simbolik, lambang ditinggalkannya masa kanak-kanak bagi individu dan masa tak berperadaban bagi masyarakat.[44]

Tafsir patriarkis mitos Adam dan Hawa yang muncul dalam Taurat adalah jejak *the big Other* dan bukan ide Allah yang tergambar dalam firman-Nya sehingga sama sekali bukan kehendak Allah sebab bertentangan dengan sifat-Nya Yang Maha Adil. *Being* rendah perempuan yang identik dengan hal-hal negatif yang tergambar dalam tafsir Taurat bertentangan dengan fakta empirik dalam temuan historis, arkeologis, dan antropologis yang justru menegaskan bahwa awal sejarah manusia di bumi adalah matriarkat dari klan matriarkal selama jutaan tahun sehingga perempuan adalah peletak jejak peradaban manusia.[45]

Agama Yahudi baru muncul sekitar 4000 tahun yang lalu yang tidak mewakili sedikit pun umur manusia di bumi. Manusia muncul

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[43] Muhammad Iqbal, *Rekonstruksi pemikiran agama dalam Islam* (Yogyakarta: Jalasutra, 2002).

[44] Machasin, "Asal usul Manusia Sebuah Pengantar," 15.

[45] Friedrich Engels, *Asal-usul Keluarga, Kepemilikan Pribadi Dan Negara*, ed. oleh Vidi Isak Joesoef (Jakarta: Kalyanamitra, 2011); Evelyn Reed, *Evolusi Perempuan Dari Klan Matriarkal Menuju Keluarga Patriarkal*, ed. oleh Hegel Terome (Jakarta: Kalyanamitra, 2011).

di bumi sejak jutaan tahun lalu. Telah ditemukan kerangka manusia yang umurnya lebih dari 20 juta tahun, ilmuwan lain mengatakan 120 juta tahun.[46] Temuan historis, antropologis, dan arkeologis menegaskan bahwa sejak awal mula kemunculan manusia di bumi, manusia purba menunjukkan jejak klan matriarkal karena kemampuan perempuan melahirkan kehidupan dan memenuhi kebutuhan ekonomi sehingga menjadi pemimpin dan peletak dasar ilmu pengetahuan.[47]

Subjek narasi yang terbelah mampu mengkritisi jejak internal *the big Other* sebagai aturan simbolik yang mengandung *lack*. Kontra-faktualitas adalah bentuk *lack* dalam *the big Other* yang kemudian distrukturkan dan menjadi aturan *the Symbolic* dalam nalar wacana agama sehingga menjadi faktor internal dalam pelanggengan patriarkisme wacana agama.

Terpisahnya antara agama dan ilmu pengetahuan juga berakibat pada hilangnya pendekatan integratif-interkonektif dalam memahami agama sehingga memiskinkan perspektif dalam membangun penafsiran agama. Dalam realitasnya, di era kontemporer sekarang ini tidak ada satu pun ilmu pengetahuan yang dapat bertahan secara isolatif dan terpisah dari pengetahuan lainnya. Ilmu eksakta, sosial humaniora, dan ilmu agama haruslah saling bersinergi dan berdialog memperkaya pemahaman dan saling mendukung dalam menyelesaikan problem-problem kemanusiaan. Begitu juga dalam memahami perempuan dalam wacana agama, pemahaman proporsional dalam agama harus didialogkan dengan perspektif keilmuan lain secara integratif-interkonektif. Berikut kutipannya.

تسرّب إليها الشك العميق مند الطفولة، مع الإيمان العميق المحفوف بالخوف، في المراهقة بدأت تقرأ، كان نسيم يسألها: هل قرأت القرآن والتوراة والإنجيل؟ كيف تؤمنين بكتب لم تقرئيها؟ هل قرأت كارل ماركس وفردريك إنجلز؟ هل قرأت أبا ذر الغفاروالغزال وابن سينا وابن رشد؟ هل قرأت رابعة العدويّة وابن خلدون والرومي ورباعيّات عمر الخيّام؟ [48]

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[46] al-Sa'dawi, *Al Wajh al'Ary li al-Mar'ah Al 'Arabiyah*, 26.

[47] Reed, *Evolusi Perempuan Dari Klan Matriarkal Menuju Keluarga Patriarkal*.

[48] al-Sa'dâwî, *Zinah*, 163.

Kutipan di atas menjelaskan keimanan Badūr yang sejak kecil bercampur dengan keraguan, luka, dan rasa takut. Mitos Adam dan Hawa yang patriarksi dan misoginis telah membakar hidupnya hingga keimanannya terkoyak. Badūr kemudian memahami Al- Quran, Taurat dan Injil secara komparatif dan dialogis. Tokoh Nasim meyakinkan tokoh Badūr bahwa pemahaman gender dan agama tidak dapat dipisahkan dari sejumlah fakta yang dibawa para ilmuwan dan pemikir dalam temuan-temuan mutakhirnya.

Nama-nama dalam kutipan di atas adalah nama para ilmuwan dan tokoh dalam bidang sejarah, filsafat, dan tasawuf. Tokoh-tokoh tersebut mengukuhkan vital dan kuatnya peranan perempuan dalam sejarah manusia dari dulu hingga sekarang. Konsep perempuan yang memiliki kekuatan agung terlihat jelas dalam wacana literatur sufi dan filsafat. Karl Marx, Frederick Engels, Abūżār al-Ghifārī, al-Ghazālī, Ibn Sīnā, dan Ibn Rusyd, Rabī'ah al- Adawiyah, Ibn Khaldūn,al-Rūmī, dan *Ruba'iyyāt* Umar al-Khayyām dalam kutipan di atas adalah para pemikir dan tokoh di dunia tasawuf, filsafat, dan filsafat sejarah yang dapat membantu kita dalam membongkar patriarkisme dalam agama. Pemikiran mereka menegaskan kuatnya karakter perempuan sebagai subjek utuh memanusia, bahkan perempuan adalah simbol capaian eskatisme tinggi ketuhanan.

Rabī'ah al-Adawiyyah adalah sufi pertama perempuan yang mengenalkan unsur cinta *(maḥabbah)* mutlak pada Tuhan ke dalam tasawuf yang benar-benar asketis pada abad ke-8 H.[49] "Ibu" punya makna utama dalam Islam, kata *raḥmān* (belas kasih) berasal dari akar bahasa Arab yang sama dengan *raḥīm*, yaitu peranakan. Jiwa mengandung unsur feminin dan keibuan.[50] Dalam literatur tasawuf, jiwa dianggap feminin dalam pengertian metafisik sehingga perempuan adalah manifestasi Tuhan dan simbol cinta kasih, perlindungan. Tuhan tempat berlindung umat manusia dan perempuan tempat berlindung anaknya.[51] Dua tokoh menonjol dalam sejarah tasawuf adalah Ibn 'Arabi (1165-1240) dari Andalusia dan Jalaluddin Rumi (1207-1273)

[49] Annemarie Schimmel, *Jiwaku adalah wanita: aspek feminin dalam spiritualitas Islam* (Bandung: Penerbit Mizan, 1998), 51–52.

[50] Ibid., 54.

[51] Schimmel, *Jiwaku adalah wanita*.

dari Turki-Persia yang mana keduanya memiliki sikap yang khas terhadap perempuan dalam mengunggulkannya. Sementara itu, Umar al- Khayyām dikenal dengan puisi *Ruba'iyyāt*nya yang menguatkan gagasan bahwa sifat *Raḥmān* dan *Raḥīm* Tuhan melampaui dosa dan kesalahan yang dilakukan hamba-hamba-Nya.[52]

Temuan ilmu pengetahuan dan sains serta fakta dalam referensi sejarah, filsafat, dan tasawuf justru menegaskan peran sentral dan kokohnya karakter perempuan yang berperan penting dalam membentuk sejarah manusia dan meletakkan dasar-dasar budaya dan peradaban manusia.[53] Inilah *content* yang mengisi *container* subjek narasi untuk melawan *lack* yang ada dalam *the big Other* yang menjadikan struktur kontra-empiris patriarkis dalam nalar agama dan memaksakan kebenaran palsu di dalamnya dalam menstrukturkan *being* subordinat perempuan yang inferior dan derivatif.

Cerpen Adab Am Qillah Adab?: Konstruksi Eksternal dalam Faktor Ekonomi

Faktor eksternal *the big Other* berkaitan erat dengan faktor ekonomi, yaitu kepemilikan individu dan sistem perbudakan yang menandai awal munculnya patriarki. Ia mencirikan satu fase perkembangan masyarakat pada era feodal yang mendominasi pada saat munculnya agama Yahudi, rahim kelahiran mitos Adam dan Hawa. Patriarki yang berusia ribuan tahun yang kemudian menjadi *the big Other* dalam konstruksi wacana teologi bertalian kuat dengan ditemukannya sistem uang dan kapitalisme purba sebagaimana terlihat dalam kutipan berikut.

وتبتسم صديقتي في أسى وتقول: منذ اكتشاف العملة والسوق لم يعد الشرف موجودا في الحب أوالحرب، فى الشرق أو في الغرب. إذا اشترى الرجل لمرءوسته فى العمل أوزوجته في البيت هدية من السوق، فهل يشترط الإخلاص مقابل العملة؟ ألا تمدد العملة كل شيئ حتى قرارات الحرب العظمى؟ [54]

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[52] 'Umar Kayyām, *Rubaiyat*, trans. oleh Wawan Kurniawan (Yogyakarta: Basabasi, 2018), 207.

[53] Reed, *Evolusi Perempuan Dari Klan Matriarkal Menuju Keluarga Patriarkal*; Al- Sa'dāwī, *The Hidden Face of Eve: Women in the Arab World*.

[54] Nawal al-Sa'dawi, "Adab Am Qillah Adab?," dalam *Adab Am Qillah Adab* (Muassasah hindawy Sy Ay Sy, 2017), 13.

Kutipan di atas adalah ucapan tokoh aku yang menceritakan sahabatnya yang misterius sebab berpikiran selalu berbeda. Menurut sahabatnya tersebut, sejak ditemukan sistem uang dan pasar, maka tidak ada lagi kemuliaan baik dalam cinta maupun peperangan, di Barat dan di Timur. Suami meminta kepatuhan istri sebagai imbalan ekonomi yang diberikan suami. Sahabat tersebut mengatakan, tidakkah mata uang yang dapat mengubah segalanya termasuk keputusan perang yang dahsyat?

Dalam perspektif wacana kontemporer, Van Dijk menegaskan bahwa "bahasa" adalah alat untuk melihat persoalan sosial yang berperan penting dalam menjelaskan konstruksi sosial. Berbeda dengan wacana linguistik klasik yang memosisikan bahasa sebagai sebuah teks, wacana kontemporer memosisikan bahasa sebagai struktur yang "membentuk" dan "dibentuk" oleh struktur sosial.[55] Bila diletakkan dalam perspektif tersebut, mitos tulang rusuk, perempuan pendosa, dan Tuhan laki-laki adalah alat yang dapat menjelaskan mengapa *being* perempuan yang inferior terbentuk dalam kognisi masyarakat Arab dan umat beragama selama ribuan tahun. Hal tersebut dikarenakan justifikasi teologis agama-agama yang bertalian erat dengan interes–interes ekonomi sehingga menjadikannya sebagai faktor eksternal *the big Other* yang distrukturkan dalam konstruksi wacana agama.

Dalam kesadaran subjek, patriarkisme yang dipenuhi interes ekonomi sebagai *the big Other* telah berusia ribuan tahun. Ide Irasionalitas dan kontra-faktualitas yang secara internal distrukturkan dalam wacana teologis patriarkis adalah struktur *the big Other.* Ia telah bekerja dan beroperasi yang dibentuk oleh faktor eksternal sebagai aturan simbolik yang menstrukturkan nalar wacana teologi agama sehingga bercorak patriarkis-misoginis.

Faktor eksternal *the big Other* yang menjadikan struktur irasional dan kontra-faktual konstruksi wacana teologi patriarkis muncul sejak awal pembentukan Agama Yahudi yang terkait erat dengan faktor-faktor ekonomi. Faktor-faktor ekonomi tersebut berkorelasi kuat dengan konteks dominannya filsafat nilai-nilai ekonomi eksploitatif yang

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[55] Wening Udasmoro, ed., *Hamparan Wacana dari Praktik Ideologi, Media Hingga Kritik Poskolonial,* (Yogyakarta: Ombak, 2018), viii.

bercirikan feodalisme penguasaan tanah dan perbudakan, termasuk memperbudak perempuan. Ketika budaya matriarki (sebelum muncul Kitab Taurat) berubah menjadi budaya patriarki, maka kemampuan alami perempuan dalam melahirkan kehidupan diputus, lalu dibuat fakta yang berkebalikan bahwa Hawa dilahirkan dari tulang rusuk Adam.[56] Bentuk eksternal the big Other yang merupakan struktur yang menjadikan bahasa agama bias adalah berupa faktor ekonomi. Dalam karya fiksinya, nawal menyebutnya dengan uang, krisis ekonomi atau kemiskinan, dan kapitalisme purba dan baru. Kuatnya pengaruh ekonomi sebagai struktur yang menstrukturkan akhirnya melekat dan sengaja dilekatkan dalam nalar wacana agama. Pola relasi suami dan istri dibangun atas dasar hubungan hierarki ekonomik ini sehingga perempuan diposisikan pada kutub inferior dan marginal. Berikut adalah kutipannya.

كتبت صديقتي قصيدة أخرى قالت فيها: إذا اشترط أبى على أمي الإخلاص مقابل الإنفاق، فهل اشترط الإخلاص على زوجي لأني انفق مثله؟ ما علاقة الإنفاق أوالفلوس بالإخلاص في علاقة الحب والجنس أوالزواج؟ [57]

Kutipan di atas adalah ucapan tokoh aku yang menceritakan sahabatnya yang menulis puisi yang lain dan berkata bahwa bila ayahku mengharuskan ibuku untuk setia sebagai imbalan atas nafkah, apakah aku juga mensyaratkan hal yang sama pada suamiku? Bagaimanakah hubungan antara nafkah, uang, dan kesetiaan istri di dalam cinta, seks, dan pernikahan?. Sahabatku adalah tokoh cerpen yang misterius. Karena daya kritisnya pada agama tersebut, maka dia dikeluarkan dari lembaga sekolah dan dari gereja, lalu diusir dan menjadi tuna wisma dengan tuduhan kafir atasnya.

Hubungan yang erat antara ekonomi sebagai the big Other dengan konstruksi wacana patriarkis yang sebenarnya menguatkan struktur kapitalisme yang dicirikan pasar bebas yang memenangkan pemilik modal terlihat dalam kutipan berikut:

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[56] Nawal al-Sa'dawi, *Al-Untsā Hiya al-Aṣl* (Al Mamlakah al-Muttaḥidah: Muassasah Hindawy Sy Ay Sy, 1974), 159.

[57] al-Sa'dawi, "Adab Am Qillah Adab?," 13.

تقول صديقتي: إنه البئر المظلم، يسقط فيه المتنافسون والمتنافسات في السوق الحرة، والحرية هنا لمن يملك العملة، الإنفاق مقابل الطاعة فى البيت أوالمكتب، وتكتب صديقتي تقول: وماذا يشترط الرجل العاجز عن الإنفاق؟ سؤال آخر يرد إلى الذهن، وماذا تشترط المرأة القادرة على الإنفاق؟ [58]

Kutipan di atas menjelaskan, tokoh sahabatku mengatakan bahwa kompetisi dan persaingan yang ada di pasar bebas sebagai sistem kapitalisme adalah ibarat sebuah sumur gelap yang menyebabkan banyak korban terjatuh di dalamnya, laki-laki dan perempuan. Maka kebebasan atau kekuasaan adalah milik sang pemilik uang. Nafkah adalah imbalan untuk kesetiaan di kantor atau di rumah. Bila demikian, apa yang disyaratkan suami yang tidak sanggup memberikan nafkah? Bagaimana dengan perempuan yang sanggup memberikan nafkah, apakah yang disyaratkan pada suaminya?

Daya kritis tokoh sahabatku tersebut mendekonstruksi dan menantang penstrukturan ulang wacana agama. Tokoh narasi menolak dan menggugat wacana patriarkis agama disebabkan dia melihat jelas adanya jejak the big Other sebagai struktur yang terus bekerja menstrukturasi wacana agama. Marginalisasi perempuan dalam pola relasi suami-istri yang hierarkis bukanlah kehendak Tuhan. Bahasa ayat- ayat alquran yang bias terkait isu tersebut adalah gambaran sosiologis yang ada dalam konteks tertentu. Ia bukan ide normatif alquran, sebab ide normatif alquran ada dalam etika universalnya bahwa laki-laki dan perempuan memiliki otonomi sama, posisi dan martabat yang sama. Ide ini menyebar dalam banyak ayat alquran.

Sebuah teori menjelaskan, awal kemunculan patriarki disebabkan perempuan zaman dahulu sibuk melahirkan anak karena harus menggantikan jumlah pasukan yang meninggal akibat perang dan untuk mencukupi tenaga kerja pada lahan pertanian baru. Berkembanglah kepemilikan individu (yang semula kepemilikan komunal), dan terjadilah pembagian tuan dan budak dan muncullah patriarki.[59] Dalam corak ekonomi feodalistik yang kemudian berkembang dan menjadi hegemonik tersebut, filosofi gerak ekonomi

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[58] Ibid., 14.

[59] al-Sa'dawi, *Al Wajh al'Ary li al-Mar'ah Al 'Arabiyah*, 37.

didasarkan pada nilai penghambaan sehingga perempuan kehilangan kedudukan dalam agama dan ritual keagamaan. Laki-laki memonopoli urusan keagamaan dan Tuhan hanya milik laki-laki dan dicitrakan laki-laki. Kedudukan perempuan merosot hingga titik terendah karena supremasi hukum agama yang amat patriarkis. Perempuan sederajat dengan budak, harta milik laki-laki yang hidup matinya berada di tangan laki-laki.[60] Kemerosotan ini mencapai puncaknya pada masa raja-raja Romawi yang mana perempuan benar-benar milik laki-laki dan budak yang diperjualbelikan di pasar.[61]

Agama Masehi lahir dalam naungan pemerintahan Romawi yang amat patriarkis ini. Meskipun Al-Masih (Nabi Isa) gigih memperjuang keadilan (termasuk keadilan gender), namun gereja-gereja justru berada di bawah perlindungan tuan-tuan tanah yang semakin menjauhi ajaran Al-Masih, dan bahkan para pemuka gereja adalah politisi pemerintahan sekaligus para tuan tanah. Semakin kuat sistem ekonomi feodalistik yang patriarkis memobilisir kekuatan, maka semakin kuat tuduhan bahwa perempuan adalah sumber bencana.[62]

Ketika Islam muncul, sistem patriarki terus berlanjut dan bahkan dipertahankan oleh semua kabilah (kecuali sebagian kabilah Umayyah). Meskipun Al-Quran dan Rasulullah saw. telah meletakkan dasar-dasar egalitarianisme antar manusia, dan Nabi Muhammad sendiri dikenal sebagai pribadi yang sangat humanis yang mengakui dan menciptakan otonomi tinggi perempuan, namun setelah Rasulullah wafat demokratisasi perempuan pun menghilang. Semakin jauh jarak dengan meninggalnya Rasulullah, semakin kuat penetrasi budaya dengan menghidupkan dan merayakan kembali patriarki yang berlanjut terus hingga dinasti-dinasti besar Umayah dan Abasiyah dan bahkan hingga sekarang ini.[63] Dominannya faktor ekonomi yang berpengaruh kuat pada perkembangan sejarah individu dan masyarakat hingga membentuk budaya patriarki sebagai faktor eksternal *the big Other* terlihat dalam karya-karya Nawalal-Sa'dāwī, Evelyn Reed, Engels dan lain-lain. Karya-karya tersebut menegaskan bahwa patriarki

[60] Ibid.
[61] Ibid., 50.
[62] Ibid., 62.
[63] Ibid., 65–66.

semakin mengeras seiring dengan ditemukannya "mata uang" dan "pasar" sebagai penggerak kapitalisme yang melanggengkan filosofi penghambaan antar manusia yang menghilangkan kemuliaan dan cinta.[64]

Dalam konstruksi wacana agama, filosofi penghambaan inilah yang menjadikan peran laki- laki sebagai pemimpin perempuan karena posisinya yang memiliki modal sebagai pemberi nafkah istri. Ayat *qawwamah*(kepemimpinan) dalam Al-Quran yang bersifat deskriptif, bukan justifikasi, telah dijadikan legitimasi atas superioritas laki-laki. Menurut Al-Sa'dāwī,[65] gerakan fanatisme agama yang ditandai dengan paham skripturalis-patriarkis sengaja dimunculkan sebagai salah satu cara kelas penguasa feodal dan kapitalis untuk menahan ke arah kemajuan. Faktor eksternal *the big Other* yang pada mulanya berbentuk ekonomi feodalistik tersebut kemudian bermetamorfosis dalam bentuk gerakan sistem kapitalisme modern kontemporer yang sama-sama melanggengkan filosofi penghambaan. Sistem kapitalisme modern sebagai bentuk *the big Other* kontemporer ini semakin kuat menindas perempuan

Dalam karyanya yang lain, nawal menjelaskan bahwa kapitalisme modern kontemporer sekarang ini menyebabkan penyakit yang dialami perempuan yang disebut dengan "depresi". Depresi adalah penyakit yang telah mendunia, namun persentase perempuan yang menderita akibat penyakit tersebut jauh lebih tinggi dibanding laki-laki, yaitu 90% (perempuan) dan 7% (laki-laki). Penyakit depresi disebut sebagai penyakit abad teknologi akibat kenaikan harga dan nilai dolar yang menyebabkan kemerosotan kemanusiaan.[66]

Teknologi, naiknya harga, dan dolar adalah seperangkat kata kunci yang mengukuhkan kapitalisme. Dalam sistem kapitalisme kontemporer opresif, Barat melakukan eksploitasi ekonomi terhadap negara-negara berkembang dan menguras kekayaan yang mereka miliki. Komersialisme adalah salah satu bentuk pemasaran kapitalisme

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[64] al-Sa'dawi, "Adab Am Qillah Adab?," 7.

[65] Nawāl Sa'dāwī, *Perempuan dalam budaya patriarki* (Yogyakarta: Pustaka Pelajar, 2011), 160.

[66] Nawal al-Sa'dawi, "al-Umm al-Suwisriyyah al-Qatilah," dalam *Adab Am Qillah Adab* (Muassasah hindawy Sy Ay Sy, 2017).

dan disinilah perempuan kembali dijerat dalam posisi korban dengan menjual tubuh perempuan dalam periklanan sebagai komoditas untuk menarik konsumen. Menurut Gokarikel,[67] ada hubungan erat antara kapitalisme dan gender. Dampak pasar dan praktik konsumsi berkaitan erat dengan bagaimana gender dan kesalehan dipresentasikan dan dibentuk. Perempuan muslim kontemporer menjadi objek sasaran pasar kapitalisme global yang membentuk dan menstrukturkan identitas dan gaya hidup mereka secara terus menerus.

Dalam kesadaran para subjek narasi terhadap faktor eksternal *the big Other* yang berbentuk interes ekonomi feodal dan sistem kapitalisme modern-kontemporer, mereka melakukan perlawanan secara terus menerus dikarenakan ia mengandung *lack*. Perlawanan tersebut terekam dalam cerita narasi yang menunjukkan keterbelahan subjek yang mencari pemenuhan diri untuk mendekati *The Real* yang dirindukan subjek, yaitu otonomi perempuan dalam wacana agama.

Cerpan Qissah Fatiyyah al-Mirsiyyah: Konstruksi Eksternal Faktor Politik- Fundamentalisme

Pencitraan perempuan secara negatif dan pemosisian perempuan secara sekunder-derivatif dalam wacana teologi berkaitan erat dengan faktor politik. Politik adalah struktur *the big Other* yang menstrukturkan yang bergerak dalam internal nalar agama., Sebagai bentuk nyata *the big Other* yang menjadi landasan operasi dan kerjanya, maka. kemunculan awal dalam seting politik tersebut berpengaruh dalam rumusan teologi atau bahasa kitab suci. ia kemudian berakumulasi secara kompleks dengan interes-interes politis dalam kehidupan berbangsa dan bernegara, khususnya negara-negara yang menjadikan agama sebagai dasar ideologinya.

Hilangnya aktualisasi esensi ajaran agama sering kali diakibatkan oleh politik. Politik memiliki peranan sentral di semua negara, terlebih negara-negara Arab, yang mana dasar ideologi negara adalah agama sehingga tafsiran dan konstruksi agama, syariat dan ajaran agama sering kali memiliki tendensi politis yang kuat. Sistem politik negara

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[67] Banu Gökariksel dan Ellen McLarney, "Muslim Women, Consumer Capitalism, and the Islamic Culture Industry," *Journal of Middle East Women's Studies* 6, no. 3 (15 September 2010): 1–18.

Arab (embrio dan konteks kemunculan agama-agama monoteisme) mengikuti tatanan dunia global yang tunduk pada nilai-nilai kelas patriarkis dan kapitalis liberal yang didasarkan pembedaan antar manusia atas dasar jenis kelamin, keyakinan, ras, etnis, dan lain-lain yang digerakkan oleh kelompok yang memiliki kekuasaan atas keuangan dunia, perdagangan, dan senjata.[68]

Gerakan fundamentalisme agama yang mengurung perempuan dalam rumah terlihat dalam kutipan berikut.

وقد تزايدت هذه النغمة بعد تصاعد التيارات الدينية السلفية المتطرفة، التي تطالب بعودة المرأة إلى الحجاب و البيت، لتكون خادمة للزوج والأطفال فحسب، وليس لها دور آخر سوى ذلك [69]

Kutipan di atas adalah ucapan pengarang yang menjelaskan bahwa setelah munculnya aliran keagamaan salafiyah ekstrem, gerakan fundamentalisme tersebut semakin menjadi-jadi. Gerakan tersebut menuntut perempuan agar kembali bercadar, tinggal di rumah, dan hanya menjadi pelayan bagi suami dan anak-anaknya saja. Perempuan tidak diperbolehkan memiliki peran apa pun selain peran domestik tersebut.

Pada realitasnya hingga saat ini, agama masih tetap menjadi kartu penting bagi para penguasa politik nasional dan internasional. Kelompok politik keagamaan konservatif semakin mendapat dukungan dari kemajuan kapitalisme lokal dan global. Mayoritas pemerintahan Arab mengikuti sistem politik dan ekonomi serta media yang digerakkan oleh kapitalisme internasional yang bercorak neokolonialisme ini.[70]

Gerakan fundamentalisme agama yang kembali menggiring kaum perempuan ke dalam rumah, sebenarnya bukan hanya fenomena Islam yang didasarkan pada penafsiran skripturalis atas ayat-ayat Al-Quran yang bernuansa kontekstual yang kemudian dijustifikasi sebagai ayat normatif universal. Gerakan fundamentalisme tersebut

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[68] al-Sa'dawi dan Izzat, *Al-Mar'ah wa al-Dīn, wa Al Akhlāq*, 133.

[69] Nawal al-Sa'dawi, "Qissah Fathiyyah al-Misriyah," dalam *Adab Am Qillah Adab* (Muassasah hindawy Sy Ay Sy, 2017), 69.

[70] al-Sa'dawi dan Izzat, *Al-Mar'ah wa al-Dīn, wa Al Akhlāq*, 134.

merupakan gerakan-politik internasional dan berskala global, yang mengatasnamakan agama- agama dunia. Berikut adalah kutipannya.

إنها معركة طويلة شاقة، تناضل فيها النساء في بلادنا الأفريقيا، فإن هذه الحركات السلفية الدينية أصبحت تنتشر في كافة البلاد في أفريقيا وآسيا وأوربا وأمريكا. إنها حركة سياسية بالدرجة الأولى، لكنها تعمل تحت غطاء الأديان كلها (الإسلام أوالمسيحية أو اليهودية أوغيرها)[71]

Sebagaimana dikatakan dalam kutipan di atas, fundamentalisme adalah gerakan panjang yang melelahkan yang di dalamnya kaum perempuan di negeri Afrika harus bertarung. Fundamentalisme agama tersebut telah menyebar ke seluruh negara Afrika, Asia, Eropa, dan Amerika. Ia gerakan politik skala tertinggi yang mengatasnamakan agama-agama Islam, Nasrani, Yahudi, dan agama-agama yang lainnya di dunia.

Inilah bentuk eksternal *the big Other* yang mengandung ideologi politik sehingga menjadikan konstruksi wacana agama menjadi mengeras, tiranik, dan patriarkis. Politisasi agama dan teologisasi politik sering kali muncul dalam perjalanan agama ataupun politik itu sendiri. Antara agama dan politik diposisikan secara tumpang tindih dan sengaja disamarkan dalam sebuah konstruksi yang menguatkan pihak-pihak tertentu yang diuntungkan. Pergerakan politik yang kemudian menjadi *the big Other* yang menjadikan agama sebagai corong politik terus bergumul dan berkelindan.

Dalam karya fiksinya yang lain, Nawal juga menegaskan bahwa selamanya agama membutuhkan kekuatan militer untuk menjaganya. Sepanjang sejarah, agama-agama bangkit dengan kekuatan perang. Begitu pula sebaliknya, kekuatan militer membutuhkan Allah dan agama untuk menjaganya. Kemunculan agama-agama kuno yang beriringan dengan tumbuh kembangnya sistem kerajaan-kerajaan yang menggantikan sistem sosial dalam kohesi dan loyalitas etnik, memberikan sandaran kontekstual kuatnya pertalian agama dan politik.[72] Oleh karenanya, dalam proses perkembangan dan situasi yang

[71] al-Sa'dawi, "Qissah Fathiyyah al-Misriyah," 69.
[72] al-Sa'dâwî, *Zinah*, 217.

kompleks, politisasi agama selalu berpotensi menjadi kekuatan yang selalu muncul dan menjadikannya struktur yang menstrukturkan nalar wacana agama. Strukturisasi *the big Other* mampu menyembunyikan, dan bahkan menghilangkan pesan esoterisme agama yang berciri etika universal dan pengukuhan kemanusiaan perempuan, yang kemudian menjangkarkan agama sebatas eksoterisme dalam bentuk yang formalis dan skripturalis yang tidak mengandung spirit keadilan dan kemanusiaan.

Asal-usul gerakan modern Islam fundamentalis yang dominan sejak abad ke-20 berasal dari dua organisasi, yaitu Ikhwān al- Muslimīn (Hassan al-Bannā dan Sayyid Qutb) dari Mesir dan Jama'at Islam (Abūal-A'lā al-Maudūdī) dari India. Kedua organisasi yang telah berpengaruh ke seluruh dunia Islam ini muncul pada tahun 1930-an dan 1940-an pada saat masyarakat Islam tertimpa krisis. Kedua organisasi tersebut meyakini bahwa penyebab kemunduran kaum muslim adalah Eropa sehingga mereka mengadakan pemurnian ajaran dan kemudian berkembang menjadi gerakan politik dengan keyakinannya bahwa undang-undang Allah hanya dapat tegak bila diwujudkan melalui negara. Berkembanglah gerakan-gerakan Islam militan dan fanatik yang memperjuangkan negara Islam. Fundamentalisme memakai kekerasan dan senjata untuk mendirikan negara Islam.[73]

Bagi subjek yang berkesadaran dan kritis, untuk menangkis gerakan reaksioner politik dari dalam dan dari luar, sangat penting bagi perempuan memiliki kesadaran dan wawasan politik. Dalam konteks Mesir dan Arab, menurut Al-Sa'dāwī,[74] kendaraan politik sangat penting bagi strategi perjuangan pembebasan perempuan. Politik menjadi alat yang efektif untuk dapat mengubah nasib dan masa depan perempuan agar bermartabat dan berkeadilan. Berikut kutipannya

والنساء أول ضحاياها؛ لأنالنساء حتى اليوم بلا قوة سياسية تستطيع أن تقف فى وجه هذه القوة السياسية الصاعدة، والتي تساندها الحكومات والأحزاب بدرجات متفاوتة ولأغراض متباينة[75]

[73] John L Esposito, *Ancaman Islam: mitos atau realitas?*, trans. oleh Alwiyah Abdurrahman (Bandung: Mizan, 1995), 132–54.

[74] Sa'dāwī, *Perempuan dalam budaya patriarki*.

[75] al-Sa'dawi, "Qissah Fathiyyah al-Misriyah," 69.

Faktor eksternal *the big Other* muncul beriringan dengan konteks kemunculan bahasa agama yang ada dalam Taurat yang tidak dapat dilepaskan dari fase pembentukan agama-agama tua, termasuk Yahudi. Saat masyarakat mengalami tahap perkembangan dari kohesi sosial yang dijamin kerajaan dan konfederasi suku-suku mengembangkan tatanan sistem sosial hierarkis. Berkembangnya sistem kerajaan adalah tahapan yang keras dalam sejarah, seperti Israil Kuno dan Cina. Terjadilah peperangan panjang dan transformasi hebat dari sistem nilai jalinan kesukuan menjadi loyalitas kerajaan yang amat rumit. Kemunculan patriarki dalam seting tersebut tidak dapat dihindarkan.[76]

Konteks kemunculan agama Yahudi yang menjadi rahim lahirnya mitos Adam dan Hawa adalah monoteisme kontrak yang berupa perjanjian dengan Yahweh, Tuhan. Kesadaran etnis ini penting untuk memberikan identitas dan alasan istimewa agar bangsa Israil dapat tetap bertahan hidup dari tekanan politik yang mengungkung sejarahnya sebagai bangsa tertindas dan selalu terusir. Inilah salah satu alasan yang menyebabkan agama Yahudi sangat menekankan reproduksi dan kontrol seksualitas perempuan yang ketat. Oleh karenanya, *raison d'etre* kaum perempuan Yahudi sepanjang sejarah adalah "dunia keibuan".[77]

Subjek narasi terus melakukan perlawanan atas the big Other yang menjangkarkan nalar patriarkis dalam wacana agama. Subjek meyakini bahwa konsep "tulang rusuk" dalam Taurat adalah ungkapan simbolik yang sebenarnya ingin menegaskan bahwa perempuan adalah "penolong" yang cocok untuk laki-laki terkait *being* perempuan Israil saat itu yang dinilai amat rendah, sederajat dengan budak dan binatang.[77]

Simpulan

Dalam tiga karya fiksi Nawal Al-Sa'dāwī terungkap adanya *the big Other* yang menstruktur wacana patriarkis agama, internal dan eksternal. *The big Other* memiliki *lack,* maka ia menjadi struktur terbuka yang dapat dikritisi subjek narasi sebagai subjek kritis yang terbelah

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[76] Arvind Sharma, ed., "Pengantar," dalam *Perempuan dalam agama-agama dunia*, oleh Young, trans. oleh Ade Alimah (Yogyakarta: SUKA Press, 2006), 12.

[77] LCarmody, "Yahudi," 256.

akibat trauma patriarkis. Subjek menemukan kesadaran bahwa wacana patriarki dalam agama bukanlah semata problem hermeneutik si pembaca kitab suci. Namun lebih dari itu, *the big Other* memberikan kesadaran pada subjek bahwa bahasa kitab suci itu sendiri memang bias. Biasnya bahasa kitab suci inilah yang mampu dijelaskan oleh subjek melalui perspektif *the big Other*, bahwa tanda patriarkis dalam bahasa kitab suci mencirikan jejak internal *the big Other* yang diakibatkan jejak eksternal yang menjadi dasar ideologisnya bagi pelanggengan patriarki dalam wacana agama. *The big Other* internal dan eksternal penting dipahami, agar struktur pemahaman kita tentang *being* perempuan yang dalam agama atau kitab suci memang diposisikan tinggi dan otonom yang sama dengan laki-laki tidak terdistorsi oleh ideologi *the big Other. The big Other yang bersifat internal dan eksternal ini* terus bergerak baik dalam relasi kuasa ekonomi maupun politik, yang dilekatkan dalam nalar wacana agama sehingga rumusan being perempuan menjadi irasional dan kontra-faktual. Oleh sebab itulah, subjek-subjek narasi terus bergerak untuk menolak dengan melakukan perlawanan terhadap the big Other yang menyebabkan konstruksi patriarkis dalam wacana agama.

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NAWĀL AL SA'DĀWĪ: GENDER DAN RASIONALITAS TEOLOGI

Pendahuluan

Nawāl adalah salah satu feminis Islam kontemporer yang dinilai kontroversial hingga saat ini. Melalui karya-karya, orasi ilmiah, dan organisasi pergerakan yang dia bangun, ia mendapatkan berbagai penghormatan, apresiasi, dan penghargaan sekaligus menuai banyak kritik, cacian, dan kecaman dari berbagai aliansi politik di Timur Tengah. Berbagai pengakuan dan apresiasi positif untuk Nawāl, misalnya, Amireh (2000) menyatakan bahwa Nawāl mampu besuara lantang yang mewakili dunia Timur yang menolak dan melawan opresi patriarki dan memberikan respon tegas atas pertanyaan Gayatri Spivak Can Subalter Speaks. Saiti (1994) menegaskan bahwa Nawāl dan karya-karyanya adalah wujud satu keberanian dan daya kritis yang tajam dibanding para pengarang Arab yang lainnya atas dominasi laki-laki dan maskulinitas agama yang opresif. Douglas memosisikan Nawāl sebagai feminis Mesir Internasional karena pandangan kritisnya tentang posisi dan seksualitas perempuan Timur Tengah. Berbagai penghargaan dunia dalam bidang sastra, budaya, dan apresiasi tinggi atas personalitas dan perjuangan gigihnya diungkapkan oleh Royer (2001: 9-27).

Beberapa pandangan negatif yang muncul, di antaranya, Edward Said menyebutkan bahwa Nawāl adalah tokoh yang terlalu diekspos, sedang Abdul Wadud Salabi menghujat Nawāl dalam bukunya tentang dunia Islam kontemporer (Pengantar dalam Wajah Telanjang Perempuan, al-Sa'dawi, 2003: viii). Tarabishi memberikan cacian

atas karya-karya nawal yang memperjuangkan feminisme. Melalui teori Freud, Tarabishi (1988) menilai tokoh-tokoh fiksi Nawāl adalah potret diri pengarang sendiri yang mengalami neurosis yang menolak feminitas. Hibah Rauf (2000) melontarkan serangan argumentasi melalui kacamata seorang revivalis dan menyatakan bahwa ide pembebasan Nawāl berasal dari Barat sekuer dan bertentangan dengan Islam. Di Mesir, kebencian pada Nawāl menggiringnya sebagai nama yang masuk daftar hitam yang harus dibunuh yang dilancarkan oleh Islam fundamentalis.

Pandangan pro dan kontra di atas menunjukkan sebuah kontestasi ideologi yang selalu muncul dan tarik-menarik di sepanjang sejarah yang memiliki banyak faktor. Fenomena di atas juga menggambarkan pijakan paradigma yang berbeda di dalam memahami teks agama dari sisi normativitas dan historisitasnya, juga pandangan yang berbeda dalam memahami pergulatan antara dua sisi tersebut. Dalam kajian agama, sangat penting meletakkan masing-masing sisi (normativitas dan historisitas) dalam porsinya secara proporsional dan objektif untuk dijadikan acuan dalam membangun asumsi dasar dan membentuk pemahaman tertentu, sehingga pemahaman agama tetap memiliki pancaran nilai substantif-universal.

Oleh karenanya, agar dapat memahami dan menangkap inti pemikiran Nawāl tentang gender dan agama dan untuk mengeliminir subjektivitas yang ada, penting bagi kita untuk memahami konsep rasionalitas teologi yang dijadikan pijakan Nawāl dalam membangun asumsi dasar untuk memahami ayat-ayat gender Islam sebagai sisi normatifitas, dan pergumulan antara ayat-ayat tersebut dengan antropologi sebagai sisi historisitas. Nuansa historis-parsial itulah yang kemudian membentuk bangun pemahaman agama yang bercorak maskulinitas yang dikritik dan ditolak oleh Nawāl.

Untuk dapat sampai pada pemahaman Nawāl tentang pergumulan antara normativitas dan historisitas agama dalam menemukan ide pokok tentang gender Islam, maka penting kiranya kita melakukan pelacakan dan mencermati ulang pemikiran- pemikirannya yang tertuang dalam banyak karyanya secara cukup holistik. Sejumlah pengalaman empirik dalam biografi yang ditulis sendiri olehnya

tentang gender dan irasionalitas teologi sebagai akar dan dijadikan legitimasi teologis dalam membangun pemahaman gender dan agama yang lebih mencitrakan maskulin, menjadi hal yang juga penting untuk kita cermati.

Untuk melakukan perlawanan terhadap maskulinitas tafsir agama yang lebih bercorak antropologi agama inilah, Nawāl melakukan dekonstruksi dalam hampir semua karyanya. Dalam konsistensinya sebagai seorang muslim yang memiliki kominten tinggi pada agamanya, Nawāl secara terus-menerus memperjuangkan otonomi perempuan sebagaimana etika universal yang terkandung dalam substansi ajaran Islam sendiri, al-Qur'an, yang menegaskan keadilan, kesetaraan, dan kebebasan. Menurut Nawāl, secara historis, idealita otonomi perempuan Islam ditemukan pada masa Rasulullah yang mana Rasulullah telah berhasil membangun dasar-dasar otonomi perempuan dalam Islam. Namun sayangnya, sepeninggalan Rasulullah, lambat laun otonomi perempuan hilang hingga sekarang ini. Dalam masa dinasti Umayah dan Abasiyah degradasi perempuan kemudian muncul karena banyak faktor; politik, ekonomi, dan budaya. Di Timur Tengah, domestikisasi perempuan dijadikan alat untuk kepentingan politik tertentu, khususnya terkait kebangkitan Islam fundamentalis.

Maskulinitas agama; Irasionalitas teologi

Ada banyak hal yang menarik dalam diri Nawāl dikarenakan ia berbeda dan unik dibandingkan dengan feminis Islam lainnya, sejak dari pemikiran feminismenya yang radikal dan kontroversial hingga sejarah hidupnya yang dipenuhi liku-liku dan juga catatan biografisnya sebagai feminis yang ternyata bermula sejak dia masih berusia sangat dini. Hal ini berbeda dengan para feminis perempuan Islam yang lain. Misalnya, Riffat Hassan (Pakistan) menuturkan sendiri bahwa ia kemudian menjadi feminis dikarenakan pada awalnya dia diminta untuk menulis pidato pengukuhan Guru Besarnya tentang Perempuan dan Teologi Islam. Fatimah Mernissi (Maroko) menjadi feminis dalam usia dewasa. Berbeda dengan yang lainnya, Nawāl menjadi feminis sejak usia balita, sejak ia belajar membaca dan menulis untuk yang pertama kalinya dalam hidup dia.

Dalam karyanya, The Daughter of Isis, Nawāl menuliskan kisah autobiografinya. Nawāl sangat mengagumi ibunya sebagai perempuan yang kuat meskipun hanya berperan dalam domestik. Sebelum menikah, ibunya pernah mengalami pergulatan hidup yang tragis karena dipaksa oleh ayahnya untuk dinikahkan padahal ibunya sangat menginginkan untuk dapat menempuh pendidikan tinggi hingga menjadi ilmuwan atau seniman sebagaimana yang dia cita-citakan. Budaya patriarki yang dominan memaksa ibunya Nawāl untuk mematuhi keinginan ayahnya, meskipun ayahnya seorang pejabat negara yang berwawasan luas. Ibunya nawal membesarkan sembilan anaknya tanpa pernah mengeluh dengan kondisi ekonomi yang sangat sulit akibat idealisme ayah Nawāl yang beroposisi dengan pemerintah sehingga harus mengalami pengasingan (al Sa'dāwī, 2009).

Bersama ibunyalah, Nawāl belajar membaca dan menulis di usia balitanya. Kata pertama yang ditulis oleh Nawāl adalah nama dirinya, Nawāl, yang berarti "sebuah pemberian" atau "hadiah" dan ia amat menyukai namanya tersebut. Karena ia merasa sangat dekat dengan ibunya dibanding dengan ayahnya, maka dengan bangga Nawāl kemudian menuliskan nama ibunya di dekat namanya dan ia menunjukkannya pada ayahnya. Namun ayahnya mencoret nama ibunya tersebut, lalu menggantinya dengan namanya sendiri. Nawāl kecil memprotes tindakan ayahnya dan mempertanyakannya pada ayahnya. Sang ayah menjawab bahwa "itu adalah kehendak Tuhan". Itulah pertama kali Nawāl mendengan kata "Tuhan". Namun, Nawāl tidak dapat menerima siapapun yang menghilangkan nama ibunya seakan-akan ibunya tidak pernah bereksistensi (al Sa'dāwī, 2009: 1). Nawāl kecil berpikir Tuhan bertanggungjawab atas peristiwa tersebut yang menurut nawal tidak adil. Namun, ayahnya bilang bahwa Tuhan itu adil sehingga Nawāl tidak dapat memahani paradoksalitas Tuhan tersebut. Oleh karenanya, Nawāl kemudian menulis sepucuk surat pada Tuhan untuk mempertanyakannya. Suratnya berbunyi: "O God, if you are just, why do you treat my mother and my father differently?". Dalam imajinasinya, Tuhan ada di surga dan telah menulis al-Qur'an karena ayahnya bilang bahwa al-Qur'an adalah kitab Tuhan. Namun ibunya mengatakan padanya bahwa Tuhan tidak membaca dan tidak

menulis. Akhirnya, Nawāl tidak menulis surat lagi untuk Tuhan. Dalam surat yang dia tulis untuk ayahnya, Nawāl mencurigai adanya hubungan tersembunyi dan dekat antara Tuhan dan ayahnya (al Sa'dāwī, 2009: 1-2).

Pada usia kanak-kanak, untuk pertama kalinya dia belajar tentang pelajaran filsafat, agama, dan politik dari neneknya. Pada suatu hari, Nawāl melihat neneknya yang tidak dapat membaca al- Qur'an dan tidak berpendidikan formal sedang marah dan berteriak keras pada kepala desa sambil mengatakan bahwa "We are not slaves and Allah is justice, people have come to know that through reason", bahwa para warga bukanlah budak, Tuhan adalah keadilan yang dapat diketahui dengan akal (al Sa'dāwī, 2009: 8).

Sejak usia dini, nawal semakin tertarik dan senang berfikir tentang Tuhan meskipun keluarga dan masyarakat mencelanya. Ia pernah membaca buku tua ketika ia masih kecil di perpustakaan ayahnya. Buku tersebut ditulis oleh Plutarcos tentang dewi perempuan Mesir kuno, Dewi Isis. Dalam tulisannya, dijelaskan bahwa para filosof, ilmuwan, dan seniman akan meminta ilmu pengetahuan pada Tuhan dan ilmu pengetahuan yang penting dan pertama adalah pengetahuan tentang hakekat Tuhan. Ilmu adalah pembeda manusia satu dengan lainnya, dan Tuhan yang satu dengan yang lainnya (al Sa'dāwī, d.s: 14).

Meskipun Orang tua Nawāl memperlakukan anak-anaknya dengan adil dan tidak membeda-bedakan jenis kelamin dan semua di sekolahkan hingga Perguruan Tinggi, namun Nawāl seringkali merasakan persamaan tersebut belum sempurna. Ia sering iri melihat keistimewaan dan kebebasan yang diberikan pada saudara-saudara laki-lakinya dan tidak pada dirinya, meskipun Nawāllah yang lebih berprestasi di sekolah. Ketika nawal mempertanyakannya, orang tuanya menjawab: "Ya begitulah". Ketika ia bertanya "Begitu bagaimana?", jawab mereka "Ya seharusnya memang begitu". Ia mendesak dengan pertanyaan "Kenapa?". Karena tidak dapat menjawab lagi, maka mereka berkata: "karena kamu perempuan dan saudaramu laki-laki". Nawāl melanjutkan, "Apa perbedaan laki-laki dan perempuan? Dan mengapa harus ada perbedaan? (al Sa'dāwī, d.s: 12-13).

Keluarga nawal dikenal sebagai keluarga yang berpendidikan, berwawasan luas dalam agama dan demokratis. Namun Nawāl merasakan bahwa keluarganya seringkali tidak mampu memberikan jawaban yang memuaskan baginya dan mereka memahami bahwa inferioritas perempuan adalah hukum alam dan ketetapan Allah yang tidak berubah. Ketika nenek nawal berkunjung ke rumahnya, dan menyaksikan perdebatan Nawāl dengan orang tuanya, sang nenek memarahi Nawāl sebagai gadis yang tidak sopan. Bahkan Nawāl terkejut ketika neneknya yang dia kenal rasionalis, mengatakan bahwa Nawāl adalah perempuan yang lancang mulutnya yang neneknya tidak pernah menemukannya pada anak perempuan yang lain di sepanjang hidupnya. Neneknya mengatakan: "Sangat jelas kau tidak sama dengan saudara yang lain karena kau perempuan, dan sayangnya kau tidak dilahirkan sebagai laki-laki seperti mereka" (al Sa'dāwī, d.s: 13).

Ketika di sekolah dia melihat semua anak menulis nama ayahnya dan bukan nama ibunya di belakang nama dirinya. Nawāl mempertanyakan hal tersebut pada ibunya, maka jawabannya memang begitulah kenyataannya. Bahkan sang ayah menjawab "Semua anak dinasabkan pada ayahnya". Ketika Nawāl bertanya "Mengapa begitu?" maka dijawab olehnya bahwa ya harus begitu. Ketika Nawāl bertanya "Mengapa harus begitu?" Nawal tidak menemukan jawaban dalam wajah ayahnya, dan Nawāl tidak menanyakan lagi, hingga pengetahuan Nawāl bertambah dan berdebat dengan ayahnya dalam soal lain (al Sa'dāwī, d.s: 13-14). memuaskan akal nawal.

Ketika usia 6 tahun, Nawāl dikhitan dengan paksa dan kasar atas nama agama. Nawāl memprotes dan mempertanyakan peristiwa tersebut, namun tidak ada satupun yang dapat menjawabnya tentang keharusan khitan perempuan yang menyebabkan Nawāl sangat kecewa pada keluarga dan masyarakat. Setelah Nawāl menjadi dokter (1959) peristiwa menyakitkan itu belum hilang. Efek traumatik yang dirasakannya tidak dapat hilang hingga usia tuanya. Ia telah merusak masa kecilnya, merusak kebahagiaan masa mudanya, dan telah menghilangkan perkembangan jiwa yang sempurna, juga masa pernikahan dan kehidupan seksualitasnya. (al Sa'dāwī, d.s: 6-10; al Sa'dāwī, 1980: 12-15).

Ketika nawal duduk di Sekolah Dasar, guru kelas membacakan cerita Adam yang bagai Tuhan dan Hawa adalah sang pendosa, namun Nawāl menyimpan penolakannya dalam hati. Pikiran kanak-kanaknya tidak dapat mempercayainya apalagi menerimanya. Sebab Nawāl memahami Tuhan itu adil sehingga mengharuskan tiadanya diskriminasi antara Adam dan Hawa. Tuhan memiliki akal yang tidak pernah salah, memuliakan pikiran manusia dalam semua kitab suci-Nya, dan menjadikan manusia dengan pikirannya sebagai simbol pemikiran dan kecerdasan. Nawāl kecil justru memahami, Hawa lebih cerdas dari Adam yang mampu memahami apa yang gagal diraih Adam. Bagi Hawa, pohon terlarang itu enak buahnya dan menggembirakan, yaitu "pengetahuan" yang dengannya menjadi penyebab munculnya kemampuan manusia yang dapat membedakan antara baik dan buruk. Dalam pikiran kanak- kanak nawal, Hawa sangat cerdas dan Adam hanyalah pengikut Hawa (al Sa'dāwī, 1980: 102-103).

Ketika memasuki pendidikan Sekolah Menengah Helwan, guru bahasa Arab memerintahnya untuk menganalisis tata bahasa dari kalimat "Muthafa memuji Allah". Nawal menjawab, Musthafa adalah subjek kata benda laki-laki, memuji adalah kata kerja sekarang, Allah adalah objek dan kata benda. Guru memberinya waktu untuk berfikir ulang tentang analisis kata ketiga, Allah. Kemudian, guru mengatakan tegas pada nawal, bahwa analisis yag benar adalah "Allah pemilik tahta singgasana kebesaran, kata benda laki-laki, dan bertindak sebagai objek". Tiba-tiba Nawāl bertanya dengan dorongan asli dari pikirannya: "Mengapa Allah laki-laki dan bukan perempuan?". Gurunya tersentak dan berteriak keras: "Semoga Allah mengampunimu, bagaimana mungkin Allah perempuan wahai gadis yang tidak punya malu? Keberaniammu keterlaluan bila memahami Allah berkelamin perempuan. Allah itu laki-laki! Laki-laki!, semua ayat al-Qur'an menggunakan Ia (laki- laki) ketika bicara tentang Allah". Hari itu Nawāl diberi nilai 0 dalam pelajaran bahasa Arab disertai ancaman bahwa Nawāl gagal ujian akhir (al Sa'dāwī, 1980: 103).

Ketika Nawāl dewasa, tidak ada yang dapat mencegahnya untuk berhenti berfikir. Teringat olehnya bahwa satu-satunya perbedaan laki-laki dan perempuan adalah bahwa laki-laki memiliki organ seks

yang menonjol keluar. Lalu ia bertanya pada ayahnya apakah Allah memiliki organ seks laki-laki. Ayahnya tidak tampak kaget seperti gurunya, karena ayahnya berwawasan luas dan membiasakan anak-anaknya berpikiran bebas sejak usia dini dan tidak mempercayai sesuatu yang tidak dapat diterima akal. Dengan tenang ayahnya menjawab: "Allah itu laki-laki akan tetapi Dia tidak memiliki organ seksual karena Dia hanyalah ruh dan bukan tubuh". Nawāl bertanya lanjut: "Bagaimana bisa sebuah ruh adalah laki-laki? Apakah ada ruh laki-laki dan ruh perempuan?. Sang ayah menjawab: "ruh ya tetap ruh, tidak ada laki-laki atau perempuan". Nawāl bertanya: "Kalau begitu, mengapa ayah mengatakan bahwa Allah laki-laki?. Jawabnya: "Allah adalah ruh, tidak laki-laki dan tidak perempuan". Nawal bertanya: "kalau begitu, mengapa semua ayat al-Qur'an menggunakan kata laki-laki ketika bicara tentang Allah?" Sang ayah menjawab: "Karena tidak pantas berbicara tentang Allah dengan kalimat perempuan". Nawal melanjutkan: "Berarti maksud ayah, jenis kelamin perempuan itu inferior dan menderita karena kesalahan, ada dalam stigma negatif, yang itu semua tidak terjadi pada laki-laki?" jawab ayah: "Ya, superioritas laki-laki atas inferioritas perempuan adalah alasan sebenarnya di balik semua fakta bahwa para nabi selalu menggunakan kata ganti laki-laki ketika bicara tentang Allah, para nabi adalah laki-laki, manusia di bumi pertama adalah laki-laki/Adam, dan Adamlah pemberi kehidupan pada Hawa dari salah satu tulang rusuknya dan Hawa pendorong Adam untuk berdosa dengan tidak mematuhi Allah". Nawāl berkata: "Yang ayah katakan mengandung gagasan kontradiktif, bagaimana mungkin Hawa yang terlahir dari tulang rusuk Adam dan lebih lemah dari Adam tiba-tiba memperoleh kekuatan besar hingga mampu mempengaruhi Adam yang akhirnya Adam lebih memilih mendengar dan mematuhi Hawa daripada mematuhi Allah. Berarti peran Hawa positif dan kepribadiannya kuat dan aktif daripada Adam yang pasif. Sang ayah Jawab: "Ya, Hawa bersifat positif bila berkaitan dengan kejahatan"(al Sa'dāwī, 1980: 103-104).

Nawāl mengatakan dirinya tidak pernah mau menyerah untuk dapat mengungkapkan kebenaran sesungguhnya yang tersembunyi dan disembunyikan, sebab sejak kecil dia meyakini bahwa Tuhan itu

adil. Bersama bertambahnya usia, pengalaman, dan pengetahuan yang dia miliki, Nawāl semakin meyakini bahwa ada proses konstruksi sosial yang sangat panjang yang menyebabkan budaya patriarki mendominasi di mayoritas negara di Timur dan Barat. Selama dia melakukan praktik psikiatrinya, ribuan pasien perempuan yang dia temui mengalami ganguan psikis akibat budaya patriarki dalam beragam bentuknya. Di Timur Tengah, banyak gadis melakukan bunuh diri karena diperkosa, banyak istri menderita akibat poligami dan pengusiran dari rumah mortialnya, dehumanisasi perempuan yang mendegradasi juga muncul dalam bentuk institusi purdah dengan legitimasi agama. Budaya patriarki sejak ribuan tahun lalu berlanjut hingga sekarang ini, bahkan semakin diperkokoh oleh tafsir patriarkis agama dunia, termasuk agama rumpun Semit. Dalam perjalanan nawal mengelilingi dunia semakin terungkap jelas fakta- fakta tersebut.

Imajinasi Nawāl kecil yang justru menafsirkan secara berkebalikan, bahwa Hawa lebih kuat dari Adam ternyata menemukan benang merah dengan antropologi manusia dan antropologi agama di Mesir kuno. Setelah Nawāl dewasa, ia semakin dipenuhi banyak pengetahuan dan bacaan. Antropologi agama yang ada dalam buku-buku yang menceritakan mitos Mesir Kuno tentang Dewi Isis dan Dewa Osiris menjelaskan bahwa Isislah (Dewi Perempuan) yang menjadi sumber segala penciptaan dan pengetahuan. Isislah yang pertama dalam sejarah yang mendasarkan konsep kesatuan dalam filsafatnya, sebagaimana ibunya Isis (Dewi Nut) sebagai Dewi Langit dan neneknya Isis (Dewi Nun) Dewi Penguasa Semesta tanpa memisahkan langit dan bumi (al Sa'dāwī, 2000: 20; Latifi 2019, 61). Dikatakan dalam buku-buku tersebut bahwa Isis lebih baik dari Osiris (suami Isis) karena pengetahuan Isis lebih banyak. Isis artinya pengetahuan. Mitos-mitos tentang Dewi Isis menjelaskan bahwa Isis adalah Dewi utama karena ia memiliki pengetahuan, kebijaksanaan, penciptaan, dan mampu bekerja dan berbuat (al Sa'dāwī, d.s.; 14-15). Kisah Isis tidak terlepas dari keyakinan yang ada bahwa pada masa sejarah awal manusia, perempuan diyakini sebagai asal kehidupan (asl al hayāh) karena kemampuannya melahirkan kehidupan baru. Dari sini

muncul pemikiran bahwa dewa-dewa adalah perempuan (al Sa'dāwī, 1974: 154: Latifi, 2019: 61).

Cerita-cerita Mesir kuno tentang dewi-dewi perempuan yang tinggi dan kuat mencerminkan tingginya kedudukan dan otonomi perempuan serta peranan sosial perempuan Mesir kuno dalam sejarah (al Sa'dāwī, 1974: 155). Peradaban Mesir kuno telah berusia lebih dari 5000 tahun dan mendahului lahirnya agama Yahudi. Dalam peradaban tersebut, dewi=dwi perempuan berdampingan dengan dewa-dewa laki-laki ketika Mesir berjaya di lembah Nil. Perdaban tersebut dapat dilacak dan diteliti dari kota-kota, ukiran, pahatan, daun lontar, dan kuil-kuil yang masih dapat ditemukan hingga sekarang ini (al Sa'dāwī, 2000; Latifi, 2019). Perempuan Mesir kuno adalah sumber penciptaan dan perbuatan. Sedang laki-laki adalah objek perbuatan, buah dari inisiatif dan kreativitas perempuan. Itulah sebabnya mengapa nama Isis sebenarnya berarti kebijaksanaan, pengetahuan, dan tindakan yang cepat. Osirin berarti kesucian atau kemurnian saja.

Nawāl meyakini penuh sisi kewahyuan kitab suci dan itu berkaitan dengan gagasan substansi yang terkandung dalam setiap kitab suci. Dalam sebuah wawancara dengan nawal (World Literature Today, 2008) Nawāl telah mempelajari Taurat, Injil, dan al-Qur'an selama sepuluh tahun. Dalam sebuah forum internasional, dia juga menyebutkan identitasnya sebagai muslim, nasionalisme Arab dan kebudayaan Arab yang dimilikinya (al Sa'dāwī, 2000: 61-62). Antropologi agama selalu dia posisikan sebagai bingkai dan pendamping nalar kewahyuan yang memberikan warna dan corak historis-antropologis yang membungkus ide normatif-substantif yang mencirikan kewahyuan universal dari agama, teologi, atau kitab suci.

Sebab itulah, corak antropologis agama tidak dapat dilepaskan dari relitas bahwa para nabi atau tokoh suci pembawa agama adalah manusia yang hidup dalam ruang dan waktu. Kitab suci memakai bahasa manusia yang juga terkenai hukum kebahasaan yang terbatas, meskipun ide substansial wahyu tidak pernah terbatas. Kitab suci juga seringkali menyampaikan sebuah solusi terhadap persoalan tertentu yang terbatas. Bagi Nawāl, ide Allah yang tak terbatas tidak selalu

dapat ditampung dalam kitab suci yang memakai bahasa manusia yang terbatas.

Bagi Nawāl, semua agama rumpun Semit memiliki konsep keadilan bahwa laki-laki dan perempuan diciptakan langsung oleh Tuhan dan sebaik-baik ciptaan. Dalam al-Quran, maskulinitas Allah adalah maskulinitas gramatika Arab (bukan maskulinitas dalam hakikat Allah) yang mana bahasa Arab dikenal bahasa yang sangat seksis. Bila nabi-nabi adalah laki-laki maka ia berkaitan dengan banyak faktor, yang salah satu faktornya adalah konstruksi gender. Nabi yang berjenis kelamin laki-laki dan bahasa Arab yang seksis inilah yang menjadi faktor yang memosisikan gender laki-laki sebagai yang superior sebagai antropologi agama yang membingkainya.

Dalam perbincangan gender dan Agama, pemikiran Nawāl yang bercorak filosofis dan antropologis ini menjadi ciri utamanya. Filosofisnya terkait erat dengan substansi agama, atau Tuhan, atau kitab suci yang menjunjung tinggi nilai etika universal dan humanisme. Sedang antropologisnya adalah berbagai proses sosial budaya yang panjang dan berbagai faktor yang kompleks yang membentuk sehingga sisi atau warna "budaya" seringkali mengitari bunyi ayat kitab suci, atau bentuk solusi yang diberikan kitab suci. Warna antropologis yang mengitari agama, atau kitab suci, tidak dapat dilepaskan dari keberadaan para nabi sendiri manusia biasa yang ada dalam ruang dan waktu, sehingga menjadi logis dan manusiawi bila pemikiran yang dia bangun merupakan buah dari dialektika sosio-kultural yang dia temui dan berbagai perenungan dan meditasi yang dia lakukan.

Menurut Nawāl, nabi Musa adalah nabi Yahudi yang tertarik pada pemikiran Akhnatun, raja Mesir tahun 1374 SM. Akhnatun menjadikan dewa Ra sebagai satu-satunya sembahan yang bergantung di angkasa berbentuk cahaya. Nabi Musa tertarik pada pemikiran Akhnatun dan banyak meniru ajarannya sehingga banyak kemiripan antara isi kitab Taurat dan isi buku Akhnatun. Untuk selanjutnya, Nabi Isa banyak mengambil dari ajaran agama Yahudi, begitu pula Nabi Islam (Muhamad saw) juga banyak mengambil dari ajaran dua agama sebelumnya meskipun tentunya dengan variasi tersendiri melalui proses sosial masyarakat yang ada (al Sa'dāwī, d.s: 27-28).

Dalam melihat proses perkembangan sejarah dan sosial yang terkait dengan kedudukan permpuan dalam agama, Nawāl menyepakati pendapat Liturneu bahwa pada masa berburu, perempuan adalah pembuka lahan pertanian pertama kali dalam sejarah manusia karena pengalamannya memetik buah dan tanaman. Kemampuan tersebut terkondisi disebabkan pengalamannya melahirkan dan merawat anak. Perempuan adalah pengelola pertanian pertama sehingga secara ekonomi kedudukannya tinggi dan akhirnya dalam politik juga tinggi. Perempuanlah yang membuat peraturan dalam perkawinan dan keluarga. Budaya matriarki terbentuk dan anak dinasabkan pada ibunya. Perempuan juga bebas menceraikan suaminya. Ajaran agama tidak membedakan antara laki-laki dan perempuan dalam hal apapun (al Sa'dāwī, d.s: 35).

Setelah manusia hidup menetap untuk bercocok tanam, laki-laki merasa berhak tingal bersama anaknya. Bersamaan dengan itu, muncullah gagasan kepemilikan pribadi yang menggantikan kepemilikan kolektif dan suku. Akibat kepemilikan individu ini, muncullah pemisahan nasab anak dari ibunya dan masyarakat mulai terbagi dalam kelas-kelas yang didasarkan atas kekayaan yang dimiliki. Pandangan lain mengatakan bahwa subrodinasi perempuan diakibatkan perempuan zaman dahulu diposisikan untuk fokus melahirkan anak untuk regenerasi manusia akibat perang yang tidak pernah selesai sehingga menuntut penggantian jumlah orang yang mati dalam perang dan juga untuk mencukupi jumlah tenaga kerja pada lahan-lahan pertanian baru (al Sa'dāwī, d,s: 36-37).

Dengan semakin bertambah luasnya budaya kepemilikan individu tersebut, maka semakin merebak budaya sistem kelas dan pembagian kelas masyarakat dalam relasi tuan dan budak. Dalam seting inilah kemerosostan kedudukan perempuan tak dapat dihindari sebab laki-laki semakin berkeinginan menguasai dalam bidang ekonomi, politik, dan sosial. Perempuan kehilangan posisi dalam masyarakat dan ritual keagamaan, sehingga Tuhan diimajinasikan laki-laki dan dikonstruksi secara patriarkis. Status perempuan akhirnya setara dengan budak yang dapat diperjual belikan dan dimiliki oleh

laki-laki, bahkan perempuan sederajat dengan binatang (al Sa'dāwī, d.s: 37-38).

Dalam seting budaya patriarkis dominan inilah agama-agama dunia muncul, termasuk rumpun agama Semit. Sebab itulah, dalam ajaran substansi agama-agama yang menekankan persamaan dan keadilan terkandung juga di dalamnya gagasan yang ambiguitas dan bias gender, dan disitulah warna antropologis agama. Maskulinitas Yahudi terkait erat dengan sistem tumah tangga Yahudi sebagai keluarga patriarkat dengan posisi bapak sebagai pemimpin mutlak. Setiap rumah bani Israil terdiri dari laki-laki dan sejumlah istri dan budak. Kekuasaan bapak tidak terbatas dan dapat menjualbelikan anaknya atau membunuhnya. Laki-laki adalah tuan perempuan dan sistem poligami sudah berkembang luas. Agama Masehi lahir dalam naungan pemerintahan Ramawi yang patriarkat dan laki-laki berhak memiliki perempuan seperti memiliki ternaknya. Al-Masih memimpin revolusi pembebasan manusia dan memerangi patriarkat dan penguasa Yahudi yang tiranik. Namun sepeninggalannya, gereja yang berada di tangan tuan-tuan tanah semakin menjauhi ajaran al- Masih yang asli dan melanggengkan tafsir patriarkis dalam agama. Dalam Islam, meskipun Rasulullah sangat revolusioner dan gigih memperjuangkan otonomi perempuan, namun sepeninggalannya, sistem patriarkat dilanjutkan oleh hampir semua kabilah Arab karena masyarakat Arab sangat membutuhkan penambahan keturunan untuk menambah kekuatan pasukan dalam perang (al Sa'dāwī, d.s: 52-67).

Gender dan Teologi Rasional

Sejak kecil, Nawāl meyakini bahwa Tuhan adalah keadilan, kebebasan, dan cinta kasih (al Sa'dāwī, 2009: 18; Latifi, 2019: 60). Tuhan juga tidak identik dengan kitab suci yang ditafsirkan oleh sekelompok laki-laki yang dekat dengan penguasa (al Sa'dāwī, 2000: 50), namun kitab suci mengandung spirit yang dapat menjadi penggerak nilai dan dinamika budaya serta peradaban. Bila ingin memahami agama dengan benar, maka harus melihat kitab suci dengan meletakkan dalam konteks yang seluas-luasnya bila ada ide yang terkesan ahumanis atau diskriminatif (al Sa'dāwī, 1980; 2003; 2018). Kontekstualisasi teks agama menuntut pentingnya "ijtihad" demi aktualisasi teks dalam realitas.

Bila teks bertentangan dengan realitas atau kemaslahatan, maka cara memahami teks itulah yang harus diubah sebab tulisan adalah simbol kebahasaan dan sistem tanda yang terkenai banyak hukum kebahasaan yang terbatas (al Sa'dāwī, 2000: 52). Menurut Nawāl, kebenaran kadang-kadang mengejutkan, namun hal itu penting untuk membangun pikiran dan membukakan mata hati untuk melihat apa yang sebenarnya terjadi (al Sa'dāwī, 1980: 3).

Untuk mendapatkan pemahaman agama yang berbasis teologi rasional, bagi nawal penting untuk memahami filsafat agama dan antropologi agama agar agama dapat diterima secara rasional. secara filosofis, Nawāl membedakan antara agama dan Tuhan. Bagi nawal, konsep agama berbeda dengan konsep Tuhan. Tuhan adalah sumber nilai dalam gagasan agama. Dalam penghayatan pengalaman keberagamaannya, Tuhan bagi Nawāl adalah konsep yang identik dengan keadilan, persamaan, kebebasan yang dapat diketahui dengan akal. Sedang agama yang digugat dan ditolak oleh nawal sejak usia balitanya (namun umumnya diyakini sebagai kebenaran agama yang datang dari Tuhan) adalah al-Qur'an yang penafsirannya dilakukan oleh sekelompok ulama yang dekat dengan penguasa.

Bagi Nawāl, Islam yang direpresentasikan al-Qur'an dan hadis justru mengakui dan menguatkan konsep otonomi perempuan. Gagasan substantif yang selalu dirujuk oleh nawal adalah ayat yang menjelaskan bahwa manusia diciptakan dari substansi yang sama, nafs w*ā*hidah (Q.S. al-Zumar: 39), dan ayat yang menegaskan bahwa laki-laki dan perempuan muslim adalah menjadi penolong antara satu dengan yang lainnya (Q.S. al-Tawbah: 9). Hadis Nabi juga menegaskan bahwa perempuan itu saudara kandung laki-laki, dan manusia itu sederajat bagai gigi sisir (al Sa'dāwī, 2000: 43, 51).

Nawāl sangat mengagumi pribadi dan perilaku Raulullah yang humanis dan menjunjung tinggi otonomi perempuan dalam ranah domestik dan publik. Pada masa Rasulullah, banyak perempuan ikut berperang, menjadi pemimpin suku, menjadi pengusaha, mengembangkan ilmu pengetahuan, seni, dan budaya. Dalam ranah domestik, perempuan menolak diperlakukan tidak adil oleh suaminya dan menuntut perlakukan egaliter dalam rumah tangga. Nabi

membenarkan pilihan-pilihan sikap dan perilaku para perempuan tersebut sebab mencerminkan otonominya sebagai manusia (al Sa'dāwī, 2003: 53-73). Namun sepeningalan Rasulullah, hampir semua kabilah kembali menegakkan budaya patriarki dan berlanjut hingga masa dinasti-dinasti besar Islam dan sampai sekarang ini.

Bagi Nawāl, pentingnya agama dan teologi rasional adalah untuk kesehatan jiwa sebagai jalan bagi manusia (laki-laki dan perempuan) untuk mencapai kebahagiaan. Kesehatan jiwa terletak pada kemampuan manusia menggunakan akal dan potensi fitrahnya untuk merealisir kebenaran, kejujuran, hikmah, keadilan, cinta kasih, dan kebebasan (al Sa'dāwī, 1974: 314). Kebebasan positif perempuan adalah kodratnya sebagai manusia yang dapat beraktualisasi diri mengembangkan potensinya, memiliki pilihan dan berkeputusan, serta mengekspresikan akal pikiran dan perasaannya yang bersumber dari dirinya sendiri (al Sa'dāwī, 1974: 322). Semua agama dan filosofi moral kemanusiaan selalu mendorong pada prinsip dasar moralitas yang didasarkan pada kejujuran, keadilan, cinta, dan kebebasan (al Sa'dāwī, 1974: 305).

Nawāl mempercayai penuh al-Qur'an sebagai acuan nilai Islam, yang diikuti hadis, ijma' dan qiyas. Namun, gagasan al-Quran harus dipahami secara utuh dan tidak tercerai-berai antara satu ayat dengan lainnya. Begitu pula hadis. Ambiguitas ayat al-Qur'an atau hadis yang seringkali kontradiksi antara satu dengan yang lain disebabkan ayat tersebut muncul dalam konteks yang berbeda sehingga asbab nuzul dan asbab wurudnya berbeda-beda. Maka harus dipahami secara keseluruhan dengan mencermati kondisi waktu, ruang, dan masyarakat yang hidup di dalamnya (al Sa'dāwī,d.s: 414).

Gagasan teologi rasional dapat muncul dalam agama bila agama dipahami secara rasional. Rasionalisme agama Nawāl adalah pandangannya yang menekankan pada humanisme agama. Nawāl menyepakati apa yang disampaikan oleh Eric Fromm bahwa agama ada dua macam, yaitu totaliter dan humanis. Agama Totaliler adalah agama yang menempatkan manusia secara ontologis sebagai makluk yang lemah dan pendosa sehingga manusia harus patuh secara penuh pada absolutisme Tuhan. Sedang agama humanis adalah agama yang

melihat fitrah manusi suci, agung, dan mulia yang memiliki banyak kekuatan untuk menciptakan dinamika. Tuhan tidak dipahami sebagai wujud yang berkekuasaan absolut. Pengoptimalan akal budi untuk merealisasikan kebahagiaan manusia dan penghargaan manusia dalam bentuk merealisasikan keadilan, cinta kasih, kejujuran, dan kebebasan itulah satu-satunya cara untuk mendekati Tuhan (al Sa’dāwī, 1974).

Disinilah corak filosofis dan antropologis Nawāl dalam memperjuangkan otonomi perempuan dalam agama yang berparadigma pada teologi rasional dan agama humanistis yang dia yakini. Perjuangan Nawāl dalam menegakkan otonomi perempuan dalam agama justru meneruskan misi para nabi yang hadir dan diutus oleh Tuhan ke bumi untuk melawan segala bentuk ketidakadilan dan penindasan sesama manusia, termasuk di dalamnya ketidakadilan gender. Sebab itulah, nabi-nabi muncul sebagai pembebas, meskipun untuk selanjutnya umatnyalah yang melakukan berbagai deviasi dalam penafsiran agama untuk berbagai tujuan yang tidak dibenarkan oleh agama itu sendiri, termasuk diskriminasi gender dan objektivikasi perempuan hingga memerosotkan harkat dan martabat kemanusiaan perempuan.

Simpulan

Bagi Nawāl, gender dalam agama tidak dapat dilepaskan dari rasionalitas teologi dalam memahami agama dan perempuan. Irasionalitas teologi yang terkonstruksi terkait erat dengan fenomena antropologi agama yang bertalian kuat dengan banyak faktor yang yang membentuk dan mengonstruksi teologi dan agama. Kemerosotan perempuan adalah fenomena yang ada di Timur dan di Barat yang diakibatkan oleh tiga faktor dominan, yaitu: sistem kelas, budaya patriarki, dan tafsir agama. Dalam peninggalan Arab, ada banyak sisi positif yang dapat ditemukan dan dikembangkan bagi penguatan otonomi perempuan. Dalam teologi atau agama Islam bila dipahami secara jujur dan benar akan terlihat ide pokoknya yang justru menegakkan otonomi perempuan dan mengakui harkat dan martabat kemanusiaannya secara penuh. Gagasan substantif agama atau teologi Islam yang memberikan otonomi penuh pada perempuan justru sejalan

dengan antropologi manusia, juga antropologi agama Mesir kuno yang mencitrakan otonomi perempuan sebagai seting kemunculan agama-agama Semit, termasuk Islam.

Bila dalam banyak karyanya, baik fiksi maupun nonfiksi, Nawāl mengkritik agama secara tajam dan berani, sebenarnya dia mengkritik historisitas agama yang mana tafsiran patriarkis tersebut sangat erat terkait dengan sisi historisitas agama yang bernuansa antropologis. Penolakan Nawāl atas tafsir patriarkis tersebut disebabkan ia dijadikan legitimasi teologis untuk melanggengkan budaya patriarki. Ayat-ayat al-Qur'an yang bias gender harus dilihat konteksnya sehingga warna historis-antropologis tersebut dapat dipahami secara proporsional yang terkait tuntutan ruang dan waktu tertentu yang temporal, terbatas, dan historis.

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REFLEKSI DAN KESAKSIAN SEORANG PEREMPUAN MUSLIM TERHADAP NAWĀL AL-SA'DĀWĪ

Innālillahi Wa Innā Ilaihi Rāji'ūn...tanggal 21 Maret 2021 Dr. Nawāl al-Sa'dāwī telah dipanggil oleh-Nya...duka dan kesedihan yang mendalam ini serasa tidak dapat digambarkan. Sang Humanis sejati, dan juga Sang Feminis yang mendasarkan perjuangannya pada humanitas perempuan telah berpulang. Abadilah engkau dalam dekapan kasih rahim-Nya...amin.

Duka atas kepergian seseorang yang kita kasihi atau kita kagumi adalah hal yang manusiawi. Namun, kedukaan tersebut terkadang terasa lain dan menjadi berbeda, ketika dia yang telah pergi dan meninggalkan jejak-jejak penting bagi kelangsungan perjalanan peradaban ternyata masih menyisakan sangat banyak catatan, goresan, pemikiran penting yang belum terpahami, belum terungkapkan, entah karena terlalu dalamnya pemikiran yang disampaikan sehingga tidak dapat tertangkap secara langsung, atau entah karena beberapa faktor lain yang turut membentuk dan mengonstruksinya sehingga cahaya yang ada menjadi hilang atau dihilangkan. Tulisan ini adalah sebuah refleksi dan testimoni tentang percikan cahaya yang ada dalam jejak-jejak Nawāl al-Sa'dāwī.

Bagi saya, sosok Nawāl al-Sa'dāwī; pemikiran dan perjuangannya yang tiada kenal lelah hingga meninggalnya sekarang ini adalah salah satu dari sosok penerus perjuangan pada nabi dalam masyarakat kontemporer dengan kompleksitas problem yang saling terkait, yang memang tidak mudah untuk memilah-milahnya secara rigid.

Refleksi yang paling mendasar dari diri saya adalah, Nawāl al- Sa'dāwīlah yang mampu membukakan mata saya tentang tabir gelap yang telah menutupi agama selama ribuan tahun, sehingga tabir gelap itu mengonstruksi realitas ketidakadilan terhadap perempuan dalam agama. Dalam banyak karyanya, Nawāl al-Sa'dāwī selalu konsisten mengatakan bahwa dalam agama ada sisi 'substansi' yang menandai agama sebagai agama, yaitu sistem pengetahuan yang selalu berpihak pada keadilan dan humanitas. Cara penyingkapan Nawāl al- Sa'dāwī adalah dengan pembacaan antropologis yang luas, sehingga ia menempatkan agama secara proporsional. Sebab itulah, karya-karya Nawāl al-Sa'dāwī mengungkap banyak sisi filosofis, sosiologis, historis, psikologis, ekonomis dan politis terkait analisis gender dan tafsir patriarkis agama.

Sebagai seorang perempuan muslim (sebagaimana tentunya juga dirasakan oleh perempuan muslim yang lain), sejak usia kecil saya dipenuhi pertanyaan dan mempertanyakan tentang agama (bahkan tentang Tuhan) yang telah memberikan ketidakadilan pada perempuan sebab diskriminasi konstruksi ritual, hukum agama, dan penjelasan surga-neraka. Ketika protes dan gugatan tersebut saya sampaikan pada ibu saya, hal yang sama juga dialami oleh ibu saya yang ternyata juga mempertanyakan ketidakadilan tersebut ketika ibu berusia dini dan bahwa guru agama kami selalu melarang murid perempuan memprotes apapun terkait ketidakadilan gender, termasuk protes tentang perbandingan akal perempuan dan laki-laki, bahwa perempuan akalnya 1 sedang laki-laki 10. Pengajian-pengajian agama, lembaga pendidikan formal, informal, dan nonformal mengukuhkan semua bentuk diskriminasi tersebut sebagai kodrat perempuan yang bersifat 'given'. Sejak kecil yang saya rasakan adalah bahwa 'iman yang terluka' adalah 'iman seorang perempuan' dalam konstruksi patriarkis wacana agama.

Ketika saya masuk di IAIN Sunan Kalijaga (1990) saya mulai mengenal pembedaan antara 'agama' dan 'tafsir agama'. Apa yang kita terima sebagai agama sebenarnya adalah tafsir agama, artinya, ada konstruksi. Tahun 1990an tersebut memang mulai marak kajian gender dan agama, atau gender dan Islam. Pertanyaan-pertanyaan yang

tertimbun sejak usia kecil saya mulai mendapatkan jawaban melalui karya para pemikir, mufasir, dan aktivis perempuan Islam. Memang benar, pemikiran-pemikiran tersebut dapat memberikan wawasan dan pemahaman yang lebih luas dan produktif sehingga memberikan rasa optimisme saya pada agama yang tidak mengsubordinatkan perempuan. Namun, jujur saya mengatakan bahwa masih ada banyak pertanyaan yang menurut saya belum terjawab, termasuk pertanyaan substansi teologis: mengapa Tuhan bergender laki-laki, manusia pertama adalah laki-laki, dan nabi-nabi laki-laki?.

Sebenarnya saya membaca karya-karya Nawāl al-Sa'dāwī sejak kuliah S1 dan sejak saat itu menemukan ketertarikan tinggi. Namun karena beberapa hal, skripsi dan tesis saya tidak mengkaji Nawāl al- Sa'dāwī. Ketika saya menempuh jenjang S3, saya membangun kembali pencarian jawaban atas kegelisahan-kegelisahan teologis saya yang sejak kecil belum terjawab. Sebab itulah, saya menulis disertasi dengan memilih kajian pemikiran Nawāl al-Sa'dāwī terkait gender dan agama.

Ketika saya bergumul dengan karya-karya Nawāl al-Sa'dāwī, mengikuti orasi dia dan tulisan-tulisannya di surat kabar Mesir hingga di usia senjanya kini, saya merasakan seperti baru terlahir kembali. Saya merasa menemukan jawaban atas apa yang selama ini tidak terjawab. Iman yang luka dari seorang perempuan muslim, telah berubah menjadi iman yang menyimpan energi sangat kuat; iman yang semakin hidup dan menghidupi. Nawāl al-Sa'dāwī menjawab sangat logis dan argumentatif atas konstruksi maskulinitas Tuhan, pemaknaan maskulin kisah Adam-Hawa, dan fenomena para nabi yang laki-laki.

Begitu kuatnya argumentasi teologis yang dibangun oleh Nawāl al-Sa'dāwī melalui pembacaan antropologisnya bahwa, menurut Nawāl al-Sa'dāwī, sebenarnya agama justru menjunjung tinggi otonomi perempuan. Secara konsisten, keyakinan Nawāl al-Sa'dāwī tersebut didasarkan pada keyakinannya atas ayat-ayat dalam al-quran yang meneguhkan otonomi perempuan. Pertama, al-Qur'an menekankan persamaan asal-usul penciptaan manusia (laki-laki dan perempuan) yang tercipta dari 'jiwa yang satu' (nafs wāḥidah), yang mana ayat tersebut tersebar dalam al-Qur'an. Kedua, al-Qur'an menekankan

persamaan dalam bentuk kebebasan memilih dan mengembangkan budaya; bentuk, posisi, dan peran manusia dalam berkebudayaan dan berperadaban tanpa ada perbedaan antara laki-laki dan perempuan (inna al-mu'minīn wa al-mu'mināt ba'ḍuhum auliya'u ba'ḍ [al-Tawbah: 71]).

Dalam banyak karyanya, baik fiksi maupun non-fiksi, Nawāl al-Sa'dāwī menegaskan bahwa ayat-ayat yang ada dalam kitab suci (dalam agama apapun) haruslah dilihat konteksnya, penekanan unsur-unsur tertentu oleh Tuhan, dan kondisi masyarakat sebagai penerima pesan ilahi. Sebab itulah, terkadang bunyi ayat-ayat dalam kitab suci bertentangan antara satu ayat dengan ayat yang lain. Begitu pula hadis Nabi yang beberapa terlihat kontradikstif antara satu hadis dengan yang lain. Dengan demikian, Nawāl al-Sa'dāwī menegaskan bahwa fenomena budaya muncul dalam agama disebabkan agama berawal dari pintu 'bahasa'. Hal ini terjadi disebabkan kitab suci menggunakan bahasa, dan bahasa adalah fenomena budaya. Bahasa memiliki hukum kebahasaan yang mencirikan kekuatan sekaligus kelemahan bahasa, baik terkait struktur mikro maupun makro dalam linguistik. Sebab itulah, Nawāl al-Sa'dāwī menegaskan bahwa pemahaman dan penafsiran atas ayat-ayat yang bias dan kurang humanis haruslah didialogkan dengan spirit ayat tersebut, kontekstualitas ayat, dan weltanschauung kitab suci yang selalu berpihak pada peneguhan nilai-nilai humanitas dan etika universal.

Nawāl al-Sa'dāwī bercirikan rasionalistik dalam membangun argumentasi-argumentasinya. Luasnya bacaan yang dia miliki sejak usia kecilnya menggambarkan wacananya yang multidisipliner, baik dari rumpun humaniora, sosial, maupun eksakta. Misalnya, kritiknya atas konstruksi wacana Tuhan yang maskulin didasarkan pada keyakinannya bahwa Tuhan pastilah tidak bergender sebab Dia sepenuhnya metafisik. Bagi Nawāl al-Sa'dāwī, fenomena yang bersifat fisika saja yang jelas-jelas kasat mata, bila dilihat dengan alat teknologi akan tampak keseluruhan bentuknya yang komplek dan rumit, sehingga tidak dapat dijelaskan dengan pasti. Misalnya, sebutir biji yang dilihat dengan alat tertentu akan tampak seperti bola bumi yang bergelombang dengan gerakan tanpa akhir dengan titik-titik lingkaran

tak terhingga yang sulit dipastikan apakah ia elektron atau bukan. Lalu, bagaimanakah dengan Tuhan yang immaterial dan metafisik? Pastilah esensi Tuhan tidak dapat tertangkap pasti secara inderawi, sebab itulah konstruksi wacana Tuhan yang bergender laki-laki dikritik dan ditolak Nawāl al-Sa'dāwī. Contoh lain, sejak kecil Nawāl al-Sa'dāwī senang memikirkan esensi Tuhan, meskipun dia kemudian dimusuhi dan dikucilkan. Nawāl al-Sa'dāwī tetap melawan arus, disebabkan Nawāl al-Sa'dāwī ketika kecil lebih mempercayai pada apa yang ditulis filosof Yunani Kuno, Plutarchos, yang mengatakan bahwa manusia boleh meminta apa saja pada Tuhan. Bagi filosof, ilmuwan, dan seniman, yang paling berharga yang mereka minta adalah pengetahuan. Sedang pengetahuan terpenting adalah pengetahuan tentang Tuhan. Sebab itulah, Nawāl al-Sa'dāwī tidak pernah ragu untuk memikirkan Tuhan justru ketika dia berusia dini.

Nawāl al-Sa'dāwī mencurigai adanya problem terkait opresi perempuan dengan wacana agama yang dikonstruki adalah sejak ia berusia balita. Konstruksi agama di Mesir dan dunia Arab melanggengakan budaya patriarki dengan mengatasnamakan agama. Konstruksi itu berusia ribuan tahun, dengan opresi yang dilekatkan dalam wacana teologi, hukum, dan bahkan eskatologi (kontruksi wacana surga neraka). Ketika di sekolah, Nawāl al-Sa'dāwī sering dihukum guru agamanya karena perlawanannya terhadap maskukinitas Tuhan dan agama. Dia sering berbeda pandangan dengan keluarganya dan dimusuhi masyarakatnya sebab Nawāl al-Sa'dāwī terus menerus melakukan penolakan dan perlawanan atas konstruksi patriarkis wacana agama. Hingga usia dewasa dan tuanya, Nawāl al-Sa'dāwī terus menerus diteror, karya-karyanya di brendel, dijadikan buronan, di hukum penjara, hingga dihalalkan darahnya untuk dibunuh.

Justru karena opresi dan tiraniknya konstruksi wacana agama dan budaya yang patriarkis itulah, sejak usia kecilnya, Nawāl al- Sa'dāwī semakin kuat pendiriannya untuk melacak semua jejak patriarkis dalam wacana agama yang terkonstruksi. Pembacannya yang luas atas teori-teori sosial, psikologi, tasawuf, filsafat, dan lain-lain, menjadikan Nawāl al-Sa'dāwī mampu bersuara lantang dan

tegas dalam penolakannya atas patriarki, sebab wacana agama telah dijadikan alat untuk melanggengkan patriarki. Nawāl al-Sa'dāwī dapat membongkar tabir gelap yang menyelubungi agama tentang gender, yaitu dehumanisasi perempuan yang terus menerus berlanjut dengan mengatasnamakan agama. Bagi Nawāl al-Sa'dāwī, faktor dominan pembentuk konstruksi patriarkis dalam wacana agama adalah faktor ekonomi, yaitu ketika munculnya sistem kelas dalam sejarah umat manusia yang membedakan antara tuan dan budak dan faktor-faktor lain yang muncul sehingga mengakibatkan dominasi patriarki. Sistem kapitalisme purba tersebut terus berlanjut hingga munculnya agama-agama dunia, dan bahkan hingga saat ini sistem kaitalisme terus diperkokoh. Sebab itulah, menurut Nawāl al-Sa'dāwī, tiga faktor penyebab degradasi harkat dan martabat perempuan adalah: sistem kelas, budaya patriarki, dan tafsir agama.

Dalam banyak karyanya, Nawāl al-Sa'dāwī menunjukkan bukti-bukti arkeologis, historis, dan antropologis bahwa sebelum munculnya tiga hal tersebut, perempuan memiliki posisi yang sangat tinggi dan telah memanusia sebagai subjek yang utuh. Bahkan, awal kemunculan manusia di bumi menunjukkan fenomena matriarkat selama jutaan tahun dan akhirnya membentuk budaya matriarki. Pada masa tersebut, peran dan kedudukan perempuan sangat tinggi, sehingga dewa-dewa digambarkan perempuan. Perempan memegang posisi tinggi dalam politik, ekonomi, sosial, dan agama sehingga ritual-ritual keagamaan dipimpin perempuan dan hukum-hukum agama dikonstruksi oleh perempuan. Kuatnya sistem matriarki diawali dengan penemuan sistem bercocok tanam oleh perempuan yang kemudian membentuk budaya dan sistem pertanian yang menandai era baru sejarah kemanusiaan dengan mengakhiri masa berburu dalam sejarah manusia.

Pembacaan antropologis Nawāl al-Sa'dāwī yang sangat jauh inilah yang menurut saya memberikan kebaruan pemikiran yang sangat jelas. Berbeda dengan feminis lain yang menjadi feminis dikarenakan hal lain, atau dalam usia yang sudah dewasa, atau dipengaruhi oleh aliran pemikiran yang sedang trend di Barat, Nawāl al-Sa'dāwī menjadi feminis sejak usia kecilnya sebelum dia mengenal sama sekali apa itu feminisme. Nawāl al-Sa'dāwī juga bergerak dengan rasionalitasnya,

sehingga sejak kecil dia menjadi filosof, sebab memahami dan menerima segala sesuatu dengan akalnya, atau mencari tahu dan menyelidiki segala sesuatu secara mendalam untuk mengungkap fakta yang tersembunyi. Corak feminismenya adalah humanis yang melekat dalam kedirian perempuan sebagai manusia utuh yang berharkat dan bermartabat dalam akal, jiwa, dan raganya.

"Tuhan adalah keadilan yang dapat didekati dengan akal". "Memperjuangkan keadilan adalah bentuk dari keimanan". "Sejak kecil aku berhayal adanya dunia lain yang tidak membeda-bedakan manusia karena jenis kelamin, etnis, agama, atau kekayaan". Itulah beberapa kata yang ditulis nawal dalam otobiografinya, atau dalam karya-karyanya. Aliran-aliran feminisme yang muncul di Barat: eksistasialisme, marxisme, liberalisme, radikalisme, posfeminisme, ekofeminsime, poskolonial, dan lain-lain adalah aliran yang menggambarkan salah satu akar penyebab opresi perempuan, yang kemudian paham tersebut dikembangkan dan terkadang justru menjadi reduksionis, sebab memahami perempuan dari bagian tertentu saja. Aliran-aliran tersebut juga, tidak jarang, hanya menggambarkan trend pemikiran yang sedang berkembang dan mengembangkan pemikiran yang ekstrim, sehingga terkadang menyalahi humanitas perempuan yang merdeka memilih tindakan dan berkeputusan.

Manurut saya, Nawāl al-Sa'dāwī berbeda dari aliran-aliran feminisme Barat tersebut. Pemikiran feminisme Nawāl al-Sa'dāwī bercorak humanis-transendental. Dia menjadikan dasar ontologi perjuangannya adalah perempuan sebagai manusia, sebagai subjek yang utuh yang memiliki kebebasan penuh dalam memilih tindakan dan berkeputusan dengan segenap akal, jiwa, dan raganya dalam bingkai harkat martabat kemanusiaan yang tinggi dan mulia sebagaimana laki-laki. Transendental adalah orientasi perjuangan Nawāl al-Sa'dāwī yang mana Nawāl al-Sa'dāwī membawa perjuangan feminismenya ke arah penyempurnaan misi kekhalifahan manusia di bumi, bahwa laki-laki dan perempuan mengembang misi kemanusiaan dan kekhalifahan yang sama. Tidak ada pembakuan bentuk, posisi, peran antara laki-laki dan perempuan. Yang terpenting adalah, peran-peran kemanusiaan tersebut dilakukan dalam kerangak etika universal

yang saling menjunjung tinggi kemanusiaan masing-masing, baik laki-laki maupun perempuan. Keutuhan otonomi perempuan dan keberadaannya sebagai subjek adalah sebuah keutuhan eksistensi, atau being, yang diorientasikan pada tujuan transendental.

Inilah alasannya, mengapa dalam testimoni saya, Nawāl al- Sa'dāwī telah memberikan satu jawaban dan menyuguhkan cara berfikir yang sangat holistik utuk memahami fenomena subordinasi, iferioritas, dan marginalitas perempuan. Khusus terkait wacana agama yang terkonstruki patriarkis, Nawāl al-Sa'dāwī telah menawarkan kita satu pembacaan yang kritis, holistik, dan progresif. Agama tidak pernah membatasi atau mengekang perempuan. Tafsir agamalah yang menyebabkannya. Dalam analisis wacana, terkait knowledge and power, tafsir yang dikonstruki selama ribuan tahun telah memenangkan wacana dominan tertentu dan menyembunyikan wacana lain disebabkan ideologi dan kekuasaan. Ayat-ayat yang bernuansa kontekstual yang bersifat historis telah dijustifikasi sebagai kebenaran universal untuk dijadikan satu-satunya sandaran ontologis dalam merumuskan dan mendefinisikan perempuan sebagai makhluk sekunder. Padahal, bertebaran ayat-ayat dalam al-Qur'an yang menekankan persamaan manusia, laki-laki dan perempuan. Kritik Nawāl al-Sa'dāwī atas konstruksi patriarkis wacana agama adalah upayanya untuk membumikan nilai esoterisme agama yang telah dihilangkan oleh jejak patriarkis selama ribuan tahun.

Selamat jalan Sang Guru....

Pesan kemanusiaan dan esoterisme agama yang selalu kau rindukan dan kau perjuangakn pembumiannya agar menjadi dasar etika bagi manusia dalam berbudaya dan berperadaban, adalah pesan terbesarmu yang kami catat.

Semoga semakin tumbuh tunas-tunas baru yang meneruskan perjuanganmu...nafas kemerdekaan yang kau ajarkan, akan menghidupkan nafas-nafas baru yang melanjutkan perjuangan... abadilah engkau...dan engkau akan abadi...

MENGENANG NAWĀL AL-SA'DĀWĪ: SANG HUMANIS DAN FEMINIS ISLAM

Pada tanggal 21 Maret 2021 Nawāl al-Sa'dāwī telah berpulang ke sisi-Nya dalam usia 90 tahun. Sang humanis yang sekaligus Sang Feminis Modern-Kontemporer ini telah meninggalkan banyak karya penting, baik fiksi maupun non-fiksi, yang telah diterjemahkan ke dalam berbagai Bahasa Asing yang tidak kurang dari 12 Bahasa Dunia.

Feminis berkelahiran Mesir ini dikenal sebagai sosok yang kritis, pemberani, dan pantang menyerah. Kritiknya sangat tajam atas fenomena ideologisasi agama, sebab agama telah dijadikan tameng untuk melanggengkan kekuasaan yang tiranik. Dalam banyak karyanya, dia menguliti kebobrokan para penguasa dan pemuka agama di negerinya yang menjadikan agama sebagai justifikasi teologis untuk menindas.

Nawāl al-Sa'dāwī menjelaskan (al-Sa'dāwī, 2000: 49-50; 2009: 9) bahwa dasar pemahaman humanitas agama dia dapatkan sejak usia kecilnya dari nenek dan ayahnya. Keduanya berani berdebat dan melawan ketidakadilan sebab keyakinannya bahwa "Tuhan adalah keadilan yang dapat diketahui dengan akal" dan "Tuhan adalah keadilan, kebebasan, dan persamaan antar manusia, yang dapat diketahui dari lubuk hati kita". Oleh karena itu, bagi Nawāl al- Sa'dāwī (2000: 51), memperjuangkan keadilan adalah bentuk keimanan itu sendiri.

Sejak usia kecil hingga akhir hayatnya, Nawāl al-Sa'dāwī dikenal sebagai tokoh yang kontroversial. Dalam dinamika perkembangan masyarakat yang semakin ditandai dengan keterbukaan cara berfikir

dalam menyerap kemajuan dan ide-ide rasionalitas, grafik pengagum dan follower Nawāl al-Sa'dāwī semakin meningkat drastik dari tahun ke tahun, khususnya dari generasi muda.

Bila kita temukan pandangan yang cenderung menyudutkan dan menghakimi dengan penilaian negatif atas karya dan pemikiran Nawāl al-Sa'dāwī, hal tersebut umumnya disuarakan oleh kelompok Islam fundamentalis-skripturalis atau pihak penguasa yang merasa telah ditelanjangi oleh daya kritis Nawāl al-Sa'dāwī yang mampu mengungkap kebenaran yang tersembunyi.

Berbagai fakta dan kebenaran yang tertutup dan disembunyikan yang kemudian berhasil diungkap oleh Nawāl al-Sa'dāwī itulah yang menyebabkan kemarahan pihak pemerintah atau kelompok ulama di negerinya. Dalam banyak karyanya, Nawāl al-Sa'dāwī membeberkan kebobrokan rezim diktator yang berselubungkan agama. Nawāl al-Sa'dāwī juga mampu membongkar konstruksi patriarkis dalam wacana agama yang berusia ribuan tahun.

Dikarenakan keberanian, ketajaman, dan keteguhan hatinya sehingga tidak pernah mengenal kompromi itulah, maka Nawāl al-Sa'dāwī mengalami bermacam-macam kesulitan hidup. Sejak kecilnya, ia seringkali dimusuhi dan dihukum gurunya. Karya-karyanya dibrendel, dia diasingkan, mengalami pemenjaraan, hingga ancaman pembunuhan atas dirinya yang masuk daftar hitam.

Banyak orang yang keliru dalam memahami Nawāl al-Sa'dāwī sehingga mengecapnya sebagai agen Barat, murtad, dan kafir. Kesimpulan yang seringkali kita lihat dan kita dengar adalah statemen yang mengatakan bahwa "Nawāl al-Sa'dāwī adalah musuh agama". Diantara penyebab tuduhan negatif atasnya adalah kurangnya pembacaan dan pemahaman yang komprehensif atas pemikiran Nawāl al-Sa'dāwī. Juga, tiadanya pembedaan antara fiksi dan fakta. Sebab, tajamnya kritik Nawāl al-Sa'dāwī terhadap ideologisasi wacana agama seringkali dia suguhkan melalui novel atau cerpen.

Agar kita dapat menangkap dengan baik akan pemikiran seseorang, baik yang tertuang dalam karya fiksi maupun non-fiksi, kita perlu memahami karya-karyanya secara cermat dan komprehensif. Melalui berbagai sumber karya fiksi dan non fiksinya, orasi ilmiahnya,

dan juga berbagai tulisannya dalam surat kabar Mesir, ada beberapa pemikiran pokok yang penting untuk dipahami terkait humanitas pemikiran Nawāl al-Sa'dāwī.

Pertama, Nawāl al-Sa'dāwī tidak pernah menolak atau mengkritik agama. Baginya, kepercayaannya atas Tuhan Yang Maha Adil dia yakini sejak usia kecilnya, yang dia dapatkan dari pengalaman hidup dan buku-buku yang dia baca, khususnya buku-buku filsafat Yunani kuno.

Kedua, Keyakinannya yang kuat atas keadilan Tuhan membuatnya memiliki kekuatan untuk selalu melawan dan memperjuangkan ketidakadilan dan penindasan atas sesama manusia dalam bentuk apapun. Ia berani melawan dan selalu memiliki kekuatan untuk melakukannya. Menurutnya, semua penindasan pastilah diakibatkan oleh struktur dan sistem yang dibuat oleh manusia sendiri.

Ketiga, Nawāl al-Sa'dāwī meyakini bahwa misi utama semua agama adalah sama, yaitu pembebasan manusia dari belenggu apapun. Sebab itulah, ia sangat membenci penindasan akibat patriarki, kolonialisme, kapitalisme, atau otoritarianisme rezim politik. Semua manusia berhak atas otonomi dirinya sebagai makhluk yang merdeka dan bermartabat mulia.

Keempat, Sejak usia kecilnya hingga akhir hayatnya, Nawāl al-Sa'dāwī menunjukkan komitmen nya yang sangat tinggi dalam memperjuangkan keadilan bagi umat manusia. Kegelisahan, perhelatan. dan pertarungan Nawāl al-Sa'dāwī sejak usia kecilnya dikarenakan adanya diskriminasi bahkan penindasan yang disebabkan jenis kelamin, agama, ras, kebangsaan, jabatan, dan kekayaan.

Kelima, Bila Nawāl al-Sa'dāwī menyatakan bangga pada Islam, maka hal itu berkaitan erat dengan keberadaan Islam yang menekankan pada peran penting "akal" dan juga Islam telah membukakan pintu untuk "ijtihad" dalam menyelesaikan persoalan, mempertemukan teks dan konteks. Dengan ijtihad inilah, maka nilai keislaman akan dapat terus diimplementasikan, sebab teks (*nash)* itu terbatas, sedang problem sosial tak terbatas. Prinsip-prinsip dasar teks itulah yang penting dijadikan sandaran normativitas dalam berbudaya manusia.

Keenam, Terkait gender Islam, Nawāl al-Sa'dāwī menegaskan bahwa untuk memahami al-Qur'an haruslah didialogkan dengan Injil

dan Taurat, sebab ketiganya memiliki hubungan dan keterkaitan. Ketiga Kitab Suci inipun kemudian harus didialogkan dengan Kitab Suci dalam agama lain yang muncul lebih terdahulu. Agama-agama pastilah memiliki keterkaitan. Agama-agama yang muncul terdahulu haruslah dilihat dan dihubungkan dengan budayanya. Budaya dominan yang telah ada sebelum agama-agama tua muncul adalah "budaya patriarki". Sebab itulah, konstruksi patriarkis muncul dalam wacana agama-agama dunia.

Ketujuh, Nawāl al-Sa'dāwī mengakui bahwa awal kemunculan agama-agama yang dibawa oleh para nabi atau tokoh suci selalu membawa misi utama "pembebasan manusia". Namun demikian, setelah para nabi atau tokoh suci meninggal, banyak dari ajaran agama dan praktiknya yang kemudian diselewengkan dari ajaran semula. Hal ini diakibatkan banyak faktor, terutama faktor ekonomi dan politik.

Kedelapan, Sangat penting untuk memahami agama sebagai *nash* atau teks yang tidak tercerai berai, yang saling terpisah antara satu ayat dengan yang lainnya. Ayat-ayat Kitab Suci muncul dalam konteks yang berbeda-beda, dengan *asbāb al-nuzūl* yang tidak sama, dan juga masyarakat yang berbeda-beda. Maka, ayat-ayat yang terlihat ahumanis atau bias haruslah didialogkan dengan spirit ayat, hubungannya dengan ayat lain, dan dengan pandangan Kitab Suci yang menjunjung tinggi kemanusiaan dan etika universal.

Kesembilan, Nawāl al-Sa'dāwī meyakini otonomi perempuan dalam Islam. Pertama, al-Qur'an dalam banyak ayat menekankan persamaan laki-laki dan perempuan yang tercipta dari jiwa yang satu atau *"Nafs Wāḥidah"* dan kebebasan bagi laki-laki dan perempuan dalam memilih peran dan posisi dalam berbudaya *"wa al-mu'minūn wa almu'mināt ba'ḍuhum awliyā'u ba'ḍ"* (Q.S. *al-Tawbah*: 71). Beberapa hadis Nabi saw. juga menyatakan bahwa "Laki-laki dan perempuan adalah saudara kandung", dan "Manusia sama seperti gigi sisir". Praktik hidup Nabi saw. juga dikagumi oleh Nawāl al-Sa'dāwī, sebab Nabi saw. memberikan otonomi perempuan dalam kehidupan domestik dan publik.

Kita dapat merenungkan kembali pemikiran humanis dan progresif Nawāl al-Sa'dāwī yang bercirikan pembebasan. Pemikiran,

teologi, dan tindakan pembebasan yang selalu diperjuangkan olehnya memiliki dasar humanitas yang sejati dan khas. Luasnya bacaan Nawāl al-Sa'dāwī yang multidisipliner menjadikan pemikirannya bercorak holistik dan komprehensif. Sebab itulah, Nawāl al-Sa'dāwī menegaskan kembali pentingnya memahami agama dengan pengayaan sudut pandang dan perspektif.

Selamat jalan Nawāl al-Sa'dāwī…
Semoga akan selalu mekar
Tunas-tunas penerus perjuangan humanitas sejati
Di bumi manapun mereka bertumbuh dan mengakar
Abadilah engkau dalam dekapan kasih-rahim Ilahi Rabi…
Amin…..

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BAGIAN 2

Sastra Arab, Gender, dan Pembebasan

THE AUTONOMY OF INDONESIAN ISLAMIC WOMEN IN THE NOVEL ’AŻRĀ’ JĀKARTĀ BY NAJĪB AL-KYLĀNĪ (A Feminist Literary Criticism Perspective)

Introduction

In the Islamic world, Egypt is known as one of the countries initiating the ideas of progress, modernity, democracy, and women’s liberation which represents progressive thinking for cultural change and dynamics[1]. Actually, the struggle for women’s liberation has emerged in Egypt since long before Christ[2], but the struggle for modern Egyptian feminism was only initiated by Rifā’ah Ṭahtāwī began in the early 20th century and then continued by Muhammad ‘Abduh. Qāsim Amīn continued this emancipation with two of his monumental works, *tahrīr al-Mar’ah* (1898) and *al-Mar’ah al-Jadīdah* (1900). After that, women’s feminist pioneers emerged through the struggle for women’s rights and their works, for example: Malak Ḥifni Nāṣif, Hudā Sya’rawī, Munīrah Ṡābit[3]. These pioneers existed in two generations, namely the pioneer generation (Aisyah al-Taymūr, Zaynab Fawaz, May Ziyādah) and the generation between the World Wars (Suhayr al-Qalamawi and Bintu al-Syāti’)[4].

The ideas and movements of Islamic feminism led by Egypt then became stronger in the Muslim world. A number of contemporary

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[1] Ali Audah, “Sastra Arab Mutakhir” in *Jurnal Ulumul Qur’an* No. 2 VII/1996; Leila Ahmed, *Women and Gender in Islam Historical Roots of a Modern Debate* (Yale University Press New Haven & London, 1992), p. 6.

[2] Nawāl al-Sa’dāwī . *The Hidden Face of Eve: Women in the Arab World*. Sherif Hetata [ed & translt] (Zed Books, 1980); Nawāl al-Sa’dāwī, *al Wajh al’Āry li al-Mar’ah al ‘Arabiyyah* (Alexandria: Muntada Maktabah al-Iskandariyyah. ahlamontaha. com., n/d.).

[3] Muhamad Anis Qasim Ja’far, *Perempuan & Kekuasaan Menelusuri Hak Politik dan Persoalan Gender dalam Islam* (Bandung: Zaman Wacana Mulia, 1998).

[4] Joseph T Zeidan, *Arab Women Novelist The Formative Years and Beyond* (Albany: State University of New York Press, 1995). p. 64-91.

Islamic feminist names have sprung up in various countries with their important works. Among them are Nawāl al-Sa'dāwī (Egypt), Rifaat Hassan (Pakistan), Amina Wadud Muhsin (US-Malaysia), Fatima Mernissi (Morocco), Naṣr Ḥāmid Abū Zayd (Egypt), Asghar Ali Engineer (India), Leila Ahmed. (Egypt), Mazharul Haq Khan (Pakistan). They carried out demolition and deconstruction of patriarchal discourse in Islam which has been used as justification for the perpetuation of patriarchal culture. The criticisms and claims of Islamic feminists emerged in the realm of the patriarchal methodology of the interpretation of the Koran, misogynistic understanding of the Prophet's traditions, and the construction of masculine Islamic culture related to various factors in Muslim history which oppress women.

In Indonesia, the discourse on gender and Islam is increasingly prevalent. In the 1990s, translated works appeared in the country originating from feminists in the Islamic world. Among them is a trilogy written by three female feminists published by Pustaka Bandung in 1994, namely: *Wanita dalam Al-Qur'an* (Women in the Koran) by Amina Wadud Muhsin with the hermeneutic method that sets women free[5], *Wanita Islam Korban Patologi Sosial* (Muslim Women as the Victims of Social Pathology) by Mazhar ul-Haq Khan which demolished the prison of hijab and polygamy using the theory of civilization cycle of Ibn Khaldun[6], and *Wanita di dalam Islam* (Women in Islam) by Fatima Mernissi that exposed misogynistic traditions and the contextuality of the hijab commandment[7]. Translated works by male feminists were also appeared, including *Dekonstruksi Gender Kritik Wacana Perempuan dalam Islam* (Gender Deconstruction of Discourse of Women in Islam) by Naṣr Ḥāmid Abū Zayd and *Pembebasan Perempuan* (Women's Liberation) by Asghar Ali Engineer[8].

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[5] Amina Wadud Muhsin, *Wanita di Dalam al-Qur'an* (Bandung: Pustaka, 1994).

[6] Mazhar Ul- Haq Khan. *Wanita Islam Korban patologi Sosial.* Transl. by. Luqman Hakim (Bandung: Pustaka, 1994).

[7] Fatima Mernissi, *Wanita di Dalam Islam.* Translt. by. Yaziar Radianti (Bandung: Pustaka, 1994).

[8] Nasr Hamid Abu Zayd, *Dekonstruksi Gender Kritik Wacana Perempuan dalam Islam.* Transl. by Moch. Nur Ichwan (Yogyakarya: SAMHA, PSW, and McGill, 2003); Asghar Ali Engineer, *Pembebasan Perempuan.* Nur Khalik Ridwan (ed). transl. by Agus Nuryanto, (Yogyakarta: LkiS, 2003).

After that, a number of works were written by Indonesian Muslim feminists who challenged the supremacy of men in Islam to assert the equality of men and women in Islam. Among them are: *Rekonstruksi Fiqh Perempuan dalam Peradaban Masyarakat Modern* (Reconstruction of Women's Fiqh in Modern Civilization) by Budi Munawar Rahman et al.[9], *Argumen Kesetaraan Jender Perspektif al-Qur'an* (The Argument for Gender Equality from Koranic Perspective) by Nazaruddin Umar[10], *Rekonstruksi Metodologis Wacana Kesetaraan Gender dalam Islam* (Methodological Reconstruction of Discourses on Gender Equality in Islam) by Siti Ruhaini Dzuhayatin et al.[11], *Perempuan dalam Pasungan Bias Laki-laki dalam Penafsiran* (The Interpretation of Women in Men's Bias Shackle) by Nur Jannah Ismail[12], and *Perempuan dalam Himpitan Teologi dan HAM di Indonesia* (Women in the Clamp of Theology and Human Rights in Indonesia) by Nur Said[13].

The struggle between feminism and Islam is still being portrayed until this day. In general, discussions of gender and Islam in journal writings describe two patterns, namely patterns of depicting discrimination against Muslim women and patterns of women's liberation movements by Islamic feminists. Discrimination of women is depicted in various contexts, for example, discrimination of women in religion and the orthodoxy of Islamic laws[14], men supremacy in

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[9] Budi Munawar Rachman et.al. *Rekonstruksi Fiqh Perempuan Dalam Peradaban Masyarakat Modern*. M. Hajar Dewantoro, Asmawi [ed], (Yogyakarta: Pusat Studi Islam UII dan Ababil, 1996).

[10] Nazaruddin Umar, *Argumen Kesetaraan Jender Perspektif Alqur'an* (Jakarta: Dian Rakyat and Paramadina, 1999).

[11] Siti Ruhaini Dzuhayatin, et.al, *Rekonstruksi Metodologis Wacana Kesetaraan Gender dalam Islam* (Yogyakarta: PSW IAIN Sunan Kalijaga, McGill- Pustaka Pelajar, 2002).

[12] Nurjannah Ismail, *Perempuan dalam Pasungan Bias laki-laki dalam Penafsiran* (Yogyakarta: LkiS, 2003).

[13] Nur Said, *Perempuan dalam Himpitan Teologi dan HAM di Indonesia* (Yogyakarta: Pilar Media, 2005).

[14] Lena Salaymeh, 'Imperialist Feminism and Islamic Law' Associate Professor of Law, Tel Aviv University *slena@tauex.tau.ac.il*, © Koninklijke Brill NV, Leiden, 2019 · doi:10.1163/15692086-12341354, brill.com/hawwa, Downloaded from Brill.com11/10/2020 07:27:25AM V ia Kings University College. Accessed on February 22nd 2021; Fulera-Toure Issaka, 'Claiming Autonomy through Agency in a Patriarchal Structure The Experiences of Muslim Women in Marital Relationships in Ghana'. *Journal of Women of the Middle East and the Islamic World* 14 (2016) 78–93. Accessed on February 22nd 2021; Doreen J Mattingly, 'Jimmy Carter and women's

modern Islamic politics[15], oppression of women in patriarchal Muslim societies in Iranian literary works[16], negotiation and struggle of Muslim women to get their rights as diasporic Americans and discrimination in Canada[17], and veil politicization in Aceh[18]. The picture of the second pattern in the form of a women's liberation movement can be seen, for example in, research on theological liberation by Moroccan Islamic feminists represented by Mernissi, Asma Lamrabet, Amina Wadud Muhsin[19], Islamic feminist struggles carried out by secular feminist movements or Islamic feminism[20], the global movement for gender equality in Malaysian Muslim communities (*Musawah*) with new

rights: From the White House to Islamic Feminism'. *Women's Studies International Forum.* journal homepage: www.elsevier.com/locate/wsif *Department of Women's Studies, San Diego State University, 5500 Campanile Drive, San Diego, CA 928182-6030, United States of America* Women's Studies International Forum 73 (2019) 35–41. Accessed on February 22nd 2021.

[15] Mahmudat o Muhibbu-din, 'Feminism and Modern Islamic Politics: The Fact and the Fallacy'. *Journal of Women of the Middle East and the Islamic World* 17 (2019) 97–134 https://doi.org/10.24035/ijit.15.2019.005. Accessed on February 22nd 2021.

[16] Nayera Ahmad El-Minawi, 'The Voice of a Woman : A Life Journey. An Islamic Feminist Reading of The Book of Fate'. *Journal of Educational and Social Research. www.richtmann.org. Vol 11 No 1. January 2021.* DOI: https://doi.org/10.36941/jesr-2021-0020. Accessed on February 22nd 2021.

[17] Quayum, M.A. and Abdul Manaf, N.F, Sulaiman S. 'Negotiating Muslim women's rights and identity in American diaspora space: An Islamic feminist study of Kahf's The Girl in the Tangerine Scarf. *KEMANUSIAAN the Asian Journal of Humanities* 25(1): 43–67, (2018) https://doi.org/10.21315/kajh2018.25.1.3. Accessed on February 22nd 2021; Roxanne d Marcotte, 'Muslim Women in Canada: Autonomy and Empowerment'. *Journal of Muslim Minority Affairs,* Vol. 30, No. 3, September 2010 ISSN 1360-2004 print/ISSN 1469-9591 online/10/030357-17 #2010 Institute of Muslim Minority Affairs. DOI: 10.1080/13602004.2010.515816. Accessed on February 22nd 2021.

[18] Ma. Theresa R. Milallos, " Muslim veil as politics: political autonomy, women and Syariah Islam in Aceh" *Cont Islam* (2007) 1:289–301. DOI 10.1007/s11562-007-0028-5. Accessed on February 22nd 2021. Accessed on February 22nd 2021.

[19] Doris h. gray and habiba Boumlik, 'Morocco's Islamic Feminism The Contours of a New Theology?'. Available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781108303415.007. Downloaded from https://www.cambridge.org/core. University of Florida, on 23 Jan 2018 at 19:44:31, subject to the Cambridge Core terms. Accessed on February 22nd 2021.

[20] Zora Hesová, 'Secular, Islamic or Muslim feminism? The Place of Religion in Women's Perspectives on Equality in Islam.' *Gender a výzkum / Gender and Research*, Vol. 20, (2019) No. 2: 26–46, http://dx.doi.org/10.13060/25706578.2019.20.2.482. Accessed on February 22nd 2021.

perspectives in Islamic teaching and family law reconstruction[21], The struggle of the 19th and 20th century Iranian women's theologian and mujtahid, Lady Amin with her work *Etika Islam* (Islamic Ethics)[22].

Researches or references which examine women's autonomy and Islam also illustrate two patterns. First, the autonomy that has not been formed or has been formed but partially. Second, the autonomy which has been formed and holistic. The first pattern is seen in several studies, including research on the low autonomy of women in strengthening reproductive health and postpartum based on a national survey in Tajikistan[23] and an increase in women's autonomy in contraceptive decisions in Bangladesh[24]. The second pattern is seen in reference to contemporary Egyptian literary works *Zīnah*, as the newest novel written in 2010 by contemporary Egyptian feminists. The novel *Zīnah*[25] tells the story of a female main character named Zīnah who was always able to win the struggle for cultural identity in the confines of the dominant patriarchy in Islamic discourse. Zīnah is imaged as a figure of an autonomous and fully sovereign Muslim woman internally and externally. Zīnah's autonomy led her to take radical actions to fight patriarchy in religion and to change the tyrannical structure in Egypt through revolution.

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[21] Ziba Mir-Hosseini, 'The Challenges of Islamic Feminism.' *Gender a výzkum / Gender and Research*, Vol. 20, No. 2 (2019): 108–122, http://dx.doi.org/10.13060/25706578.2019. 20.2.486. *E-ISSN 2240-0524, ISSN 2239-978X.* Accessed on February 22nd 2021.

[22] Ladan Rahbari, 'Women's Ijtihad and Lady Amin's Islamic Ethics on Womanhood and Motherhood'. *Religions.* 2020, 11, 88; doi:10.3390/rel11020088www.mdpi.com/journal/religions. Accessed on February 22nd 2021.

[23] Alena Nazim Habibov Auchynnikava, 'Women's decision-making autonomy and utilization of antenatal, natal and post-natal healthcare services: Insights from Tajikistan's national surveys'. *International Journal of Islamic Thought,* ISSN 2232-1314, e-ISSN 2289-6023. Vol. 15: (June) 2019. Accessed on February 22nd 2021.

[24] Mosfequr, Md. Golam Mostofa, Md. Aminul Hoque Rahman, MD. 'Women's household decision-making autonomy and contraceptive behavior among Bangladeshi women'. *Sexual & Reproductive Healthcare.* journal homepage: www.srhcjournal.org. Department of Population Science and Human Resource Development, University of Rajshahi, Rajshahi 6205, Bangladesh. Department of Statistics, University of Rajshahi, Rajshahi 6205, Bangladesh. Accessed on February 22nd 2021.

[25] Nawāl al-Sa'dāwī, *Zīnah*, Bayrūt: Dār al-Sāqī, 2010 .

In contrast to the novel *Zīnah* which is set in the Arab World and carries out a strategy of radical resistance against patriarchy in the Egyptian-Arabic context, the novel *'Aẓrā' Jākartā*[26] tells the story of the autonomy of a female character (named Fatimah) who lived and grew up in Indonesia, so she carried out a number of negotiations and unique cultural strategies to create autonomy in Indonesian context. Through her actions, Fatimah's identity as a Muslim woman who represented the ideal of Islam was a clearly visible, namely Indonesian Muslim woman who could actualize universal Islamic values in the Indonesian context with full self-autonomy.

'Aẓrā' Jākartā is an Arabic literary work that tells the story of the September 30th 1965 Movement related to the rebellion of communism in Indonesia. It tells the persistence of a Muslim girl from Jakarta named Fatimah who fought hard to defend Pancasila as the basis of the state and philosophy of life for the Indonesians. With courage, intelligence, and a spirit of high patriotism filled with a very strong light of faith, Fatimah continued to struggle in various ways to sacrifice her life to save the Indonesian people from the threat of communist ideology that would destroy the Indonesian nation.

It was written by Najīb al-Kylānī, a doctor and a modern-contemporary Arabic writer. He was born in Egypt in 1931 and died in 1995. This novel is interesting to be analyzed from a feminist perspective because it offers new thoughts on gender and Indonesian Islam that are different from the majority of novels written by Arabic writers and also Indonesian writers. In the early phases of the formation of Indonesia, this novel has voiced firmly the concepts of gender and Islam through the autonomous portrayal of Indonesian Islamic women in personal, community, and national life.

The idea of Indonesian Islamic gender called by this novel increasingly finds urgency because today there is a massively rampant Islamic gender perspective which is characterized by fundamentalism, both at the level of publications, traditional religious studies, and in the movements. This Islamic gender fundamentalism is characterized by the inclusion of women to return back to home that made it a space

[26] Najīb Al-Kylānī, *'Aẓrā' Jākartā* (al Qāhirah: Dār al Sahwah, 2013).

of their movement; devoted to their husband and looked after their children. Such gender ideas also appear in works of Indonesian and Arabic or Middle Eastern fiction.

Unlike the scripturalist-fundamentalism's general Islamic gender view, Najīb al-Kylānī has made a critical reading of the existence of Indonesian Islamic women and at the same time offers a new holistic view of gender and Islam in an anthropological, sociolological, and historical manner that can be applied in Indonesia as a pluralist and moderate country. Egypt and Indonesia have similarities as the largest but nationalist Muslim country. Egypt often became a pioneer for the progression of Islamic thoughts among Islamic countries and Muslim countries over the world, including Indonesia.

Najīb al-Kylānī was born in Egypt in 1931 AD. His education began when he was a child and memorized the Koran. He then studied at the *Sanbāṭ* madrasa, a secondary school in *Ṭanṭā*, then studied at *Fu'ād Awwal* University majoring Medicine, having been in prison with the members of *Ikhwān al-Muslimīn* [Muslim Brotherhood]. He began his working and scientific careers as a doctor in various hospitals in Egypt, then worked in Kuwait then Dubai. His last position was as director of Health Sciences in the United Arab Emirates, also as a member of the health council at the Gulf Cooperation Council[27].

Najīb al-Kylānī is a Muslim, highly committed to his religion and it is reflected in his works (fiction and non-fiction). He paid great attention to the problems experienced by Muslims over the world after gaining their freedom from colonialists, including Indonesia[28]. Data sources that he used as the basis for developing fiction are history and facts. The journey and life experience experienced by Najīb al-Kylānī exerts influence on fiction patterns he produced[29].

When he was 8 years old, World War II occured and it caused a prolonged economic crisis in his hometown, then aggravated by British regulations requiring villagers to give all crops to them[30]. The

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[27] Abdullah Bin Ṣāliḥ Al-Arīnī, *al-Ittijāh al-Islāmī fi A'māl Najīb al-Kylānī al-Qaṣaṣiyah* (Riyādh: al-Lajnah al-Ummah li al Mahrajan, d.t.), p. 11-14.

[28] *Ibid*., p. 14-15.

[29] *Ibid*., p. 31.

[30] *Ibid*., p. 11.

work of Najīb al-Kylānī in the fields of fiction and science is no less than 59 volumes of books. His works of fiction including 32 novels, 6 short stories, 2 anthologies of poetry, and a drama[31]. He has obtained various national and international awards for scientific works and literary works[32].

The progress of Najīb al-Kylānī's thought cannot be separated from the context of modern-contemporary Arabic literature which is the result of a long process accelerated by *Nahḍa*, namely a cultural revivalism movement or renaissance that began in the early 19th century and spread to various regions of Arabia as well as the Middle East in various forms[33]. Western influences had brought changes not only in military aspects of the Arab world, but also in social, economic, and literary. In Arabic language and literature, the new influence was caused by the emergence of printing, modern schools, translation of scientific and literary works, the distribution of newspapers and journals, the establishment of the theater and several libraries[34].

The relation between literature and history is both classic and yet new. Many authors make history a basic ingredient of a story, but it is served imaginatively with aesthetic criteria. So history is not literature, and literature is not history, although there is a dialectical relationship between them[35]. This is also the same phenomenon in the historical novels of Najīb al-Kylānī.

Literary works are objects of humanity and cultural facts. It has a unique existence that distinguishes it from other human facts, such as the social system and the economic system. Ontologically, if the other system is considered as a unit built by the relationship between actions, literary work is a unit built on the relationship between signs and meanings, between expressions and thoughts, between external

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[31] *Ibid*., p. 18-23.

[32] *Ibid*., p. 29.

[33] Roger Allen, *The Arabic Novel an Historical and Critical Introduction* (University of Manchester, 1982), p. 19.

[34] Badawi, et. al. (ed.), *Studies in Arabic Literature Supplements to thr Journal of Arabic Literature* (Leiden: E.J.Brill, 1976), p. 1.

[35] Syukrī Azīz Mādhi, *fi Nadhariyyah al Adab* (Bayrūt: Dār al Farīs li al tauzī' wa al Nasyr, 2005), p. 145-146.

and internal aspects[36]. Mukarovsky[37] calls literary works in particular and works of art generally as semiotic facts.

One important issue which often appears in literary works as semiotic facts is gender. In general, the image of women in literary works, both in the West and in the East is portrayed as not yet human, negative, and inferior[38]. Various studies that have been carried out confirm that the marginality and objectivity of women appear in Indonesian literary works[39] and also Arabic literary works[40]. Male domination appears in the canon of American literature[41] and in Western literary works in general[42]. The marginality of women's literary works is also illustrated in France[43].

In the majority of popular novels in Indonesia, even those which are written by women themselves, female characters are often portrayed as having weak character and viewing marriage and giving birth to children as their main life goals[44]. Meanwhile, in the majority of Arabic literature, female characters are always portrayed as inferior, slumped, suffering, and never be complete and autonomous subjects[45].

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[36] Faruk, *Metode Penelitian Sastra Sebuah Penjelajahan Awal* (Yogyakarta: Pustaka Pelajar, 2012), p.77.

[37] Jan Mukarovsky, *Structure, Sign, and Function* (New Haven and London: Yale University Press, 1978), p. 82-88; Faruk, *Metode Penelitian Sastra*, p. 77.

[38] Nawāl al-Sa'dāwī, *The Hidden Face of Eve: Women in the Arab World*. Ed. and trnsl. by Sherif Hetata (London: Zed Books, 1980), p. 155.

[39] Tineke Hellwig, *The Shadow of Change: Images of Women in Indonesian Literature* (Berkeley: University of California, 1994).

[40] Nawāl al-Sa'dāwī, *The Hidden Face of Eve,* p. 155-168; Nawāl al-Sa'dāwī, *al Wajh al'Āry li al-Mar'ah al 'Arabiyyah*, p. 150-156; al Kabīr al-Dadīsy, *Azmah al Jins fī al Riwāyah al 'Arabiyyah Bi Nūn al Niswah,* (Bayrūt: Muassasah al rihāb al hadīts, 2017).

[41] Soenardjati Djayanegara, *Kritik Sastra Feminis Sebuah Pengantar* (Jakarta: Gramedia, 2000), p. 18 ; Tineke Hellwig, *The Shadow of Change: Images of Women in Indonesian Literature* (Berkeley: University of California, 1994).

[42] Maggie Hume, *Feminist Criticism Women as Contemporary Critics* (Harvester Press, 1986), p. 21-41.

[43] Apsanti Djokosujatno (ed.), *Wanita dalam Kesusastraan Prancis* (Magelang: IndonesiaTera, 2003).

[44] Tineke Hellwig, *The Shadow of Change,* p. 182; Soe Tjen Marching, *Kisah Di Balik Pintu Identitas Perempuan Indonesia: Antara yang Publik dan Privat* (Yogyakarta: Ombak: 2011), p. 16.

[45] Nawāl al-Sa'dāwī, *The Hidden Face of Eve*; Nawāl al-Sa'dāwī, *al Wajh al'Āry li al-Mar'ah al 'Arabiyyah*.

In the context of the rampant domination of masculinity that subordinates women in literary works, both in the West and in the East, putting forward *'Ażrā' Jākartā* as the object of research is highly significant. However, literature not only offers a general perception that represents the domination of hegemonic culture, but it is also believed to be a driving force for the creation of a more humanist and dignified cultural order. Teeuw[46] (1993: 19-25) asserts that the strength of caste exists in its multi-layered or multidimensional dynamics, in a number of tensions that allow a continuous shift in value and meaning due to the different responses of readers from generation to generation.

Several studies examining *'Ażrā' Jākartā* have been carried out. Among these are the writings entitled «Forms of Alignment Between the Reality of *'Ażrā' Jākartā* and the Realities of Indonesian History» by Taufiq Ahmad Dardiri. He concluded that there are three homologies between novel stories and Indonesian historical facts in the 1960s, namely: the presence of communist ideology in the political arena in Indonesia, the Indonesian Communist Party's coup to convert Pancasila, and Muslims to become victims of ideological battles[47]. «An niswiyyah fi riwayat *'Ażrā' Jākartā* li Najīb al-Kylānī» was written by Nur Retno Ning Tyas in 2017. The study concluded that there were four types of feminism in *'Ażrā' Jākartā*, namely: Marxist-socialist, liberal, radical, and psychoanalytic[48]. The first research above is clearly different from this paper because the approach is not the same. The second, although examining feminism, does not relate to Islamic views on gender by interpreting a number of symbol or text structures through hermeneutics and contextualization of interpretations of Islam and feminist thoughts, so the results of the research are different from this paper. Therefore, this paper has a contribution and novelty in enriching gender perspectives and literary works to actualize a

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[46] A.Teeuw, *Khazanah Sastra Indonesia* (Jakarta: Balai Pustaka, 1993).

[47] Taufiq Ahmad Dardiri, "Bentuk Kesejajaran Antara Realitas Adra Jakarta dan Realitas Sejarah Indonesia", *Adabiyyat Jurnal bahasa dan Sastra,* 8, 2 (2009), pp. 349-371.

[48] Nur Retno Ningtyas, "Al Niswiyyah fi al Riwayah Adra' Jakarta Li Najib Kylani", UIN Sunan Ampel Surabaya, 2017. Skripsi. http://digilib.uinsby.ac.id/180079/ Accesed on 25 May 2020.

cosmopolitan Islamic value in the upholding of Indonesian Islamic women's autonomy.

Feminist Literary Criticism and the Hermeneutic Method of Schleiermacher

In literary science, feminism is associated with feminist literary criticism, namely the study of literature that directs its focus of analysis on women. If so far those who represents readers and literary creators are men, then feminist literary criticism shows that female readers bring perception and hope into their literary experiences[49]. Feminist literary criticism also shows the powerlessness of various streams and methods of criticism in established literatures that cannot fairly judge the work written by women[50].

Feminist literary criticism deals with two main points, namely how to read texts from a certain perspective and view writings as part of the political process of resistance. This criticism focuses on the representation of women in literary works which are often represented in a limited way; as a sexual, marginal object, the image of limited femininity is then limited[51].

In the West, the emergence of feminist literary criticism began in the 1960s related to the fact that human views in literary works generally reflect gender inequality. The three most important goals of feminist literary criticism are: 1) to reinterpret literary works with new tools in understanding texts, namely a feminist perspective; 2) to understand and interpret works of fiction written by women, and; 3) to question the validity and completeness of traditional methods of appraisal that are not adequate, because they do not take into account female writers and female characters in the narration. This criticism requires the same right to express new meanings which may differ

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[49] Elaine Showalter (ed.), *The New Feminist Criticism, Essays on Women, Literature, and Theory* (New York: Pantheon, 1985), p. 3; Yulia Nasrul Latifi, "Kritik sastra Feminis Sebuah Pengenalan Awal". *Agama, Sastra & Budaya dalam Evolusi*, Khairan et. al [ed.] (Yogyakarta: Adab Press, 2003), p. 164-165.

[50] Elaine Showalter (ed.), *The New Feminist Criticism*, p.144; Yulia Nasrul Latifi, Kritik sastra Feminis, p. 165.

[51] Jill LeBihan, "Feminism and literature", *The Routledge Companion to Feminism and Postfeminism*, Sarah Gamble [ed.], (London and New York: Routledge, 2001), p. 103.

from old texts[52]. Among the pioneers of feminist literary criticism are the *Second Sex* by Simone de Beauvoir and Kate Millette's *Sexual Politics*. Beauvoir questions who women are and why they are not represented in texts written by men? Millett questioned whether sexual politics and what kind of it has been represented in literary works?[53]. They believed that one images of patriarchal literature is its ability to use language to «naturalize» the stereotypes of women that continue to be produced in literary works[54].

In literary studies, Toril Moi[55] mapped the existence of two major flow tendencies, each of which had theoretical and methodological consequences, namely: 1) Anglo-American feminist literary criticism with the pattern «The Image of Women» and «Women Writers or Gynocritics» and 2) criticism of French feminist literature or deconstruction. According to Eagleton[56], the Anglo-American variety tends to be practical, while the French variety theoretical.

Deconstruction as one of the important intellectual movements in France is basically postfenomenologi or poststructural which seeks to provide answers to the impasse that occurs in structuralism[57]. Derrida asserted that the method of «close reading» of the text in deconstruction is the same as the method of psychoanalysis of the symptoms of neurosis. Therefore, introgative close reading of the text will damage the defense and a number of hierarchical binary opposition in the text will be found[58]. In feminist literary criticism, this French school will deconstruct binary opposition between men and women, between masculinity and femininity, because its deconstruction can uncover

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[52] Elaine Showalter (ed.), *The New Feminist Criticism,* p.151-157; Yulia Nasrul Latifi, "Kritik sastra Feminis", p. 167-168.

[53] Maggie Hume, *Feminist Criticism Women as Contemporary Critics* (Harvester Press, 1986), p. 21.

[54] *Ibid.*, p. 42.

[55] Toril Moi, *Sexual/Texual Politics: Feminist Literary Theory* (London and New York: Methuen, 1985).

[56] Mary Eagleton (ed.), *Feminist Literary Criticism* (London and New York: Longman, 1991), p. 37.

[57] Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodenism* (USA: University of Georgia Press, 1993), p. 32.

[58] *Ibid.*, p. 50

hidden ideologies and can subvert the foundations of the hierarchy it builds[59].

Among women feminists who are known to use deconstruction in their literary studies is Helen Cixous who has tried to reverse this traditional hierarchy and emphasize the primacy of women. One of her famous analyzes is «patriarchal binary thinking» by listing some binary opposition and asking «where are women?» namely: activity/ passivity, sun/ moon, culture/ nature, brain/ emotion, father/ mother, thoughts/ feelings, logos/ pathos. These oppositions correspond with male/ female binary opposition that has been embedded in a patriarchal value system that placed women at the feminine pole, negative, helpless[60]. This hierarchy is characterized by an infinite number of ways, for example, since the story of creation in the Bible when Eve was created from Adam's ribs. In fact, this comes to the semantic, morphological, and etymological relationships of the words «man» and «woman» in English[61].

Based on the novel data, the theory chosen in this paper is feminism, not post-feminism. Post-feminism emphasizes the shift from the theory of 'domination' to 'differentiation' and diversity, celebrating differences rather than similarities. The foundation of Post-feminism theory is built from various discourses including psychoanalysis, post-structural, post-modernism and post-colonial ones to build understanding of the feminine[62].

This paper is more of a French style or deconstruction because the novel has described the author's deconstruction of a patriarchal construction. If all this time Arabic and Indonesian literary works are filled with stereotypical views and objectification towards women, this novel of Najīb al-Kylānī actually elevates the image of Indonesian Islamic women who have full autonomy and humanize. In line with Cixous's view through Derrida's deconstruction[63], Najīb al-Kylānī

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[59] Jonathan Culler, *On Deconstruction Theory and Criticism After Structuralism* (London: Routledge, 1994), p. 166.

[60] In Toril Moi, *Sexual/Texual Politics*, p. 104.

[61] Jonathan Culler, *On Deconstruction*, p. 163.

[62] Ann Brooks, *Posfeminisme & Cultural Studies*, Transl. by Kunto Adi Wibowo, (Yogyakarta: Jalasutra, 2011), p. v.

[63] Toril Moi, *Sexual/Texual Politics*, p. 108-109.

believes that literary and philosophical thought is always trapped in a series of binary oppositions so deconstructive thinking is needed. The image of women always returns to the traditional couple who contrasts men with women in their endless positive/ negative paradigms. In order for one of its elements to gain meaning, one must dismantle or defeat the other so that there is a battle to fight for the signification of supremacy[64].

The analysis in this paper uses the Schleiermacher hermeneutic method. For Schleiermacher, understanding is an art, that is the process of capturing meaning in language whose target of understanding is the structure of symbols or texts. Language as an object of understanding cannot be separated from the mind of the speaker because human being do not think about the same thing even though they use the same language. The starting point for hermeneutics is a misunderstanding because of the diversity of ways of life resulting from prejudices[65]. For Schleiermacher, hermeneutics focuses on the gap between what is said and what is thought. In understanding there is a movement from the outside (expressions in language) to the thoughts behind the expression. Therefore, hermeneutics is part of the art of thinking and therefore it is philosophical. The gap between word and mind is overcome by a rational effort called 'interpretation'[66]. The four hermeneutic steps taken to express the meaning of the text with a feminist perspective are: 1) finding primary direct meaning; 2) explain implicit meanings; 3) determine the theme, and; 4) explain the symbolic meanings in the text[67].

The Discovery of Primary Direct Meaning

The primary meaning of a text can be found from knowledge of language which is not the same for everyone because the reader gives meaning to one or more of the many signs. Literary texts are

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[64] Yulia Nasrul Latifi, "Kritik sastra Feminis", p. 183.

[65] F. Budi Hardiman, *Seni Memahami Hermeneutik dari Schleiermacher Sampai Derrida* (Yogyakarta: Kanisius, 2015), p. 31-33.

[66] *Ibid*., p. 34-35.

[67] Jan Van Luxemburg, Mieke Bal, Willem G. Weststeijn, *Pengantar Ilmu Sastra*. Transl. by Dick Hartoko (Jakarta: Gramedia, 1989), p. 64-65.

often ambiguous, can be interpreted in various ways and require the activeness of the reader[68].

The primary direct meaning in *'Ażrā' Jākartā* is that the character of Fāṭimah has represented an ideal Indonesian Islamic woman because it is in accordance with universal Islamic values. The universality of Islamic values related to gender is the autonomy of women as a whole subject with high and noble human dignity. The Koran states that man and woman are created from the same substance (soul) or *nafs wāḥ idah*[69]. Another verse in the Koran also affirms that those who believe, both male and female, then some of them are helpers for the others[70]. Some of the Prophet's hadiths also state that women are siblings of brothers, and human beings are of the same rank as comb teeth[71]. This is the universal principle of Islam that has laid the foundation for the recognition and enforcement of women's autonomy, both in the domestic and public sphere.

Narrated in the novel, Fāṭimah is a girl and a student of the Faculty of Literature who is autonomous, independent, and brave who has a spirit of nationalism and huge sacrifice for the sake of the nation and state to defend Pancasila as the basis of the Republic of Indonesia. Fatimah's autonomous and patriotic figure cannot be separated from her identity as a devout Muslim who has a broad and deep understanding of Islam. The following is a quote from the novel.

لقد أغرقت البلاد بفلسفتك فى بحر من الدماء...تردت فى شقاء مارأته طوال تاريخها العريق[72]

With your philosophy, you have drowned this country in a sea of blood...this country is in the worst condition in history[73]

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[68] *Ibid.*, p. 65.

[69] *Al-Qur'ān al-Karīm*, 4: 1; 7: 189; 39: 6; 6:98; 31:28; Nawāl al-Sa'dāwī and Hibah Ra'ūf Izzat, *Al-Mar'ah wa al-Dīn, wa al Akhlā*, (Damaskus Suriyah: Dār al-Fikr, 2000) p. 72; Riffat Hassan and Fatima Mernissi, *Setara di Hadapan Allah Relasi Laki-laki dan Perempuan dalam Tradisi Islam Pasca Patriarkhi*, (Yogyakarta: LSPPA Yayasan Prakarsa, 1995). p. 50.

[70] *Al-Qur'ān al-Karīm*, al-Tawbah: 71.

[71] Nawāl al-Sa'dāwī and Hibah Ra'ūf Izzat, *Al-Mar'ah wa al-Dīn*, p. 72-73.

[72] Najīb Al-Kylānī, '*Ażrā' Jākartā*, p. 262.

[73] All translation mine, unless otherwise attributed.

وكان مجيئ الدين الإسلام فى بلادنا ثورة على الفساد و الظلم و التبعية والعبودية... كان باعثا للقيم الفاضلة فى قلب الإنسان...كان مولد حضارة...هذا ما هو ثابت فى التاريخ القديم والقريب...المؤمنون وحدهم هم الذين تصدوا لجبروت «هولندا»، وصارعوا «اليابان» وحقوق الحرية...وسحقوا شيعة الكفر والعبث...[74]

The arrival of Islam in our homeland is a revolution against destruction, immorality, fanaticism, and narrow religion. Islam is a generator of noble values in the hearts of humans...which gave birth to civilization...This is a reality that remains in the history of the past and the very near future will arrive ...Only those believers who dare to oppose the despotism of the Dutch and wrestle with the Japanese and realize the rights of independence...they destroy disbelief and sleaze...

والحكم لا تحدده مصلحة طبقية مهما كان وزنها، ولكنه مجموعة من القواعد العادلة التى أقرتها شريعة الله لمصلحة جميع الناس...واختلاف الناس في المهارات الشخصية والجسدية والمادية يجمعهم على معنى سام..هو الإخوة...الإخوة غيرالعداء الطبقى... الإخوة تجعل من الجميع سواسية كأسنان المشط أمام الله وأمام القانون...[75]

The law is not limited by the measure of benefit for a particular class, but the law is a fair set of rules established by the Shari'a for the benefit of all human being...and human differences in various personal, physical, and material skills will unite them in a valuable meaning...that is brotherhood...brotherhood is not contradicting social class...brotherhood makes all humans equal like a comb teeth before God and before the law...

The three quotations above are the words of Fāṭimah which based her thoughts on her criticism and opposition to the Communist Party which carried out bloodshed in Indonesia with the slogan of economic equality. With her belief in Islamic values, Fāṭimah criticized religious narrow fanaticism (for example, the communict ideology). With her deep Islamic insight, Fāṭimah fought and attacked the communist ideology which only sided with certain classes on the grounds of justice and economic equality. Islam recognizes differences and plurality, but brotherhood between humans is the main principle. In Islam, poverty is a problem that must be a solution, but not by contrasting class and bloodshed.

[74] Najīb Al-Kylānī, *'Aẓrā' Jākartā*, p. 20.
[75] *Ibid.*, p. 19-20.

Fāṭimah is similar to Islamic feminist characters such as Assia Djebar, Fatima Mernissi, Nawāl al-Sa'dāwī, and Zaynab al-Ghazalī. They view transnationalism in Islam to empower themselves as women and as Muslims. In the complexity of the situation, they criticize global, local, and domestic institutions that destroy themselves as women, Muslims, citizens, and citizens of the world. For them, Islamic feminists are feminists who go back to the history of the Prophet Muhammad PBUH's time filled with strong, brave, and intelligent women in the process of establishing the *ummah* (society) in the 7th century AD where the Prophet Muhammad PBUH was a representation of interpreter of the Koran[76].

The primary direct meaning as stated above is a deconstruction carried out by the author due to the image of a Islamic women commonly found in literary works, that is the image of passive and inferior being. The progressiveness of the author's views is in line with rational beliefs about religion for feminists related to religious philosophy whose readings are based on Hegel, Freud, Lacan, and poststructuralism. If religious construction perpetuates patriarchy, then feminist epistemology emerges in four ways, namely: 1) faith in rational and objective religion does not emerge on empirical reality related to the experiences of things related to women; 2) the importance of changes in religious thought, related to gender and its stratification; 3) understanding of binary opposition that must be deconstructed, and; 4) a combination of objectivity and female desires must emerge[77]. In Arabic literature, there were socio-religious sects that approved the women's liberation in the early 20th century, especially in Egypt, Syria, and Lebanon which in the literary world had emerged as early as 1911. The initiators were Muḥammad 'Abduh, T Ṭahṭāwī, Qāsim Amīn who liberated women from patriarchal interpretations in religion, emphasized women's education, eliminated domestic

[76] Miriam Cooke, *Women Claim Islam Creating Islamic Feminism through Literature* (London: Routledge, 2001), p. 61-62.

[77] Pamela Sue Anderson, *A Feminist Philosophy of Religion The Rationality and Myths of Religious Belief* (Oxsford: Blackwell Publishers, 1998), p. 119-120.

and public boundaries, and equality in the social, cultural, and nationalist movements[78].

The author is well aware that Islamic feminism is not a single identity. As emphasized by Miriam Cooke[79], Islamic feminism is more contextual in strategic self-positioning in action, behavior, and writing in describing gender and religious problems to create justice and independence for women. Indonesia as the largest Muslim country in the world has a typicality and uniqueness characterized by plurality and pluralism so that the figure of Fāṭimah in the novel become an ideal figure offered by the novel.

The Explanation of Implicit Meanings

Literary texts often contain a number of implicit meanings which the reader must make explicit. If there is a distorted metaphor, syntax, or semantics than others, then the reader must clarify it[80]. If Fāṭimah is depicted as an Indonesian Islamic woman who is autonomous and independent, strong and brave, rational and progressive in her decisions and actions, then it is an explicit meaning that conceals implicit meanings that need to be revealed and explained. In the context of Indonesian politics, there are two implicit meanings appear in the interpretation of the structure of the text, namely; 1) Politics of the Old Order or Sukarno's leadership, and; 2) The politics of the New Order or Soeharto's regime.

The portrayal of Fāṭimah as an autonomous and humanizing Indonesian Islamic girl is a depiction which implies an implicit meaning of the Old Order (Soekarno). Historical books about Sukarno and the women's movement explain Sukarno's democracy in the lives of Indonesian women who have the same rights as men in any case, including in politics. The following is a quotation from the novel emphasizing the importance of plurality of discourses and ideologies as well as the multiple historical realities that represent Soekarno's idealism.

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[78] Amal Tamīmī, *al-Sīrah al-Zātiyyah al-Nisāiyyah fi al-Adab al-'Arabi al Mu'āṣir*. (Markaz al-Saqāfī al 'Arab, 2005), p. 80.

[79] Miriam Cooke, *Women Claim Islam*, p. 59.

[80] Jan Van Luxemburg, Mieke Bal, Willem G. Weststeijn, *Pengantar Ilmu Sastra*, p. 65-66.

قالت فاطمة: لي محاولات في كتابة الشعروالقصة...قرأت لبوشكين...وجوجول وغيرهم...وقرأت مؤلفاتك...لكنى لن أسقط فريسة ثقافة واحدة...قرأت أيضا تاريخ شعب بلادنا والتاريخ الإسلامى...وإقبال شاعر الهند وطاغور. [81]

Fāṭimah said: I have learned a lot of understanding of poetry and narrative ... I read Pushkin...Gogol and others...I read your works...but I did not fall into the trap of one particular philosophy...I also read the history of our nation's youth and Islamic history...Iqbal Indian poet and Tagore.

Fāṭimah's cosmopolitan insight and critical power in understanding the thoughts of the world leaders above, namely from Russia, Germany, Pakistan, India, Islamic history and Indonesian national history have made her a visionary and critical minded Islamic woman. Implicitly, Fāṭimah's autonomous image cannot be separated from the political policies of the Old Order (Soekarno) which provided the spirit for the flourishing of democracy in all aspects of life, including for the dynamics of Indonesian women's lives. As Fāṭimah said in the quotation above that she knew a lot of the history of the Indonesians, so that she knew that Indonesia had its own local wisdom so that it gave birth to Pancasila (Five Principles) that was godly and socially just; neither an Islamic state nor a communist state. In a feminist perspective, among the local wisdoms of the Indonesian nation in its history is the emergence of many women leaders who are strong, intelligent, and independent as the queens that existed in the Indonesian archipelago before the country Indonesia was born.

Long before the revolutionary strive, the movement of Indonesian women had emerged. Organization of Putri Merdeka was formed in 1912 and has an affiliation with Boedi Oetomo (a first nationalist organization founded in 1908). Nationalism of women's organizations was born in the symbolization of Kartini who sounded women's education and intelligence. Women's organizations began to enter politics in the 1920s when large political organizations such as the Sarekat Islam, PNI and PKI had women divisions. The issues raised by

[81] Najīb Al-Kylānī, *'Ażrā' Jākartā*, p. 30.

these women organizations revolve around women's participation in politics and women's involvement in decision-making[82].

In this dynamic and progressive setting of Indonesian history of women, Soekarno emerged and popular as a nationalist figure in the late 1920s. In his speech at the December 1928 Mother Congress, Soekarno emphasized women's rights and provided equality in political rights. New women's organizations emerged, including Istri Sedar who appeared in Bandung in 1930 fighting for the status of Indonesian women through the struggle for independence. The Indonesian Association of Women in 1935 raised the issue of women and nationalism. After the Japanese surrendered, women in the environment of political parties and religious-based organizations such as Aisyah, Catholic Women, Muslimat Women, Bhayangkari wives, and Navy wives worked together to fight for independence[83].

After Soekarno became president, many progressive organizations of women emerged. Organisasi Laskar Wanita Indonesia, founded by Aruji Kartawinata in Bandung in 1945, took up arms and went into battle to treat wounded soldiers and organize a public kitchen. This organization spread throughout Java, Central and southern Sumatra, Central and South Sulawesai. In 1945, in Jakarta there was an Indonesian Women National organization led by Suwarni Pringgodigdo, Sri Mangunsarkono, and Suyatin Kartowiyono who carried out the distribution of rice for the struggle. There was also a left-leaning organization called Barisan Buruh Wanita (Line of Women Labour)[84]. In its cultural construction, the ideal female figure of the Soekarno period was «Srikandi», an idolized puppet figure. As Arjuna's wife, Srikandi also went to war, had many skills and characteristics of masculinity, and was able to turn herself into a man[85].

The second implicit meaning is the New Order (Soeharto) regime, and this is the dominant factor that causes the loss of autonomy

[82] Gadis Arivia, *Feminisme: Sebuah Kata Hati* (Jakarta: Penerbit Buku Kompas, 2006), p. 25-26.

[83] *Ibid.*, p. 26-29.

[84] *Ibid.*, p. 25.

[85] Soe Tjen Marching, *Kisah Di Balik Pintu Identitas Perempuan Indonesia: Antara yang Publik dan Privat* (Yogyakarta: Ombak: 2011), p. 14.

for Indonesian Islamic women. The killing of communists and those accused of being communists was the initial phase of the New Order. Admittedly, as one of the biggest communist parties in the world, the existence of the PKI threatened the authority of the United States so that the CIA cooperated with Soeharto by sending a list of communist names that had to be eradicated[86]. The New Order eradicated the PKI as a political tool to establish its new power which was also very oppressive. That is why the expression Pancasila is 'sacred' when it is convenient, this is because Soeharto sounded his action as an act to defend the Pancasila, even though he has violated the five precepts that exist for his rule[87]. The implicit meaning of the New Order can be seen in the following quotation.

إننا نلعب بالنار إذ تستعل انهيار الأوضاع الاقتصادية، ومأساة الفقر فى تحويل الناس إلى العقائد الفاسدة الداخلية...ونقضى على تميزنا القومى و الديني بفلسفات مرقعة...[88]

We all play with fire (hell) if we are busy carrying out economic development and poverty alleviation by plunging people into false beliefs...we are trying to eradicate nationalism and religion with stupid ideas...

The novel excerpt above is Fāṭimah's statement which implicitly criticizes any authoritarian government, including the New Order, which only emphasizes the economy but destroys existing noble values, including the perpetuation of patriarchal values in political policy by manipulating religion and the concept of nationali s m. The implicit meaning of the New Order period could reveal why Indonesian Islamic women then became marginal, subordinate, objectively positioned, and lost subjectivity and self-autonomy.

The meaning of «nationalism» during the New Order era was loyalty to the powerful, not to the oppressed nation or society. In the name of stability, the New Order paralyzed the political awareness

[86] Randy Wirayudha, Lima Versi Pelaku Peristiwa G30S https://historia.id/amp/politik/articles/lima-versi-pelaku-peristiwa-g30s-DWV0N&ved=2ahUKEwjo4OT23tzpAhXT7HMBHZKoCrQQFjAAegQIAhAB&usg=AOvVaw2Ssud0A7-AkiXMT3gkErBk&cf=1. Accesed on 25 May 2020; Soe Tjen Marching, *Kisah Di Balik Pintu*, p. 10.

[87] Julia Suryakusuma, *Julia's Jihad Tales of the Politically, Sexually and Religiously Incorrect: Living in the Chaos of the Biggest Muslim Democracy* (Jakarta: Jakarta Post-Komunitas Bambu, 2013), p. 383-386.

[88] Najīb Al-Kylānī, *'Aẑrā' Jākartā*, p. 20.

of the people by tightly censoring the mass media. Krishna Sen and David Hill estimate there are around 2000 books that are banned from publishing each year when the New Order came to power[89]. The People's Cultural Institute (Lembaga Kebudayaan Rakyat, LEKRA) which was formed in 1950 was considered communist and dismissed by Soeharto, even though many artists in it were not actively involved in politics and disagreed with the PKI. The New Order replaced it with the Cultural Manifesto (Manifesto Kebudayaan, MANIKEBU) which was used as the mouthpiece of the ruler[90].

During this New Order regime, Indonesian women were grounded at home. Gender is placed in definite definitions such that it is not human. The figure of women or mothers who are militant and active in politics popularized by GERWANI is considered a threat to the stability of the nation[91]. While in Soekarno's time many organizations of women with diverse ideologies could grow freely, such as PERWARI (liberal), GERWANI (left-wing), and several faith-based organizations, then during the Soeharto's regime all organizations of women were completely deprived. Only organizations that support their policies are allowed to continue their existence. In fact, it was during this New Order era[92] that GERWANI women were reported differently and politically, that they were irreligious, immoral, hypersex, aggressive and cruel. They were accused of slashing the generals' bodies, raping them, then cutting off their penis while dancing around. In fact, all of that were just political engineering of the New Order.

During the New Order, Indonesian women were tamed by organizations such as the Dharma Wanita and the Family Welfare Education (PKK) as a facility for mothers to hold social gatherings

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[89] Krishna Sen and David Hill, *Media, Culture and Politics in Indonesia* (Melbourne: Oxford University Press, 2000), p. 37; Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 10-11.

[90] Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 11.

[91] Wieringa Saski E, *Rethingking Gender Planning: A Critical Discussion of the Use of the Concept of Gender* (The Hague, Netherlands: Institute of Social Studies, 1998), p. 149-150; Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 14.

[92] Robert Cribb, "How many deaths? Problems in the statistics of massacre in Indonesia (1965-1966) and East Timor (1875-1980)". *Violence in Indonesia* (Ingrid Wessel & Georgia Wimhofer, eds. Hamburg: Abera, 2001); Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 16.

and gossip. Kartini's figure as the first feminist figure in Indonesia was manipulated in such a way that Kartini was only introduced as a «true princess» as in the song «Ibu Kita Kartini» and the domestic image. On the contrary, the commemoration of Kartini Day (April 21) which becomes a ritual obligation every year is only indoctrination and patriarchal perpetuation; all women students must wear *kebaya* and hold cooking competitions in each school. Kartini's thoughts that were very critical and visionary were never introduced, let alone socialized. Marching[93] said that the Kartini's rebellion against Javanese court culture and its criticism of the construction and interpretation of patriarchal religion was never revealed, let alone mentioned in the school curriculum.

The New Order also suppressed women's rights by promoting the obligation of women to become good mothers, educators and wives without self-interest. These compliance demands are summarized in Panca Dharma Wanita, namely: 1) The husband's faithful companion; 2) Children educators and the nation's next generation; 3) Household regulators; 4) Workers to earn additional money, and; 5) Useful community members[94]. Indonesian women are not only required to look after themselves, but are also demanded to be able to look after their families, the humans around them, and even the future of the nation. For this reason, Susan Blackburn writes that the functions of Indonesian women are markers and guardians of the boundaries of Indonesian culture[95].

The implicit meaning of the democratic Old Order and the authoritarian New Order is important in order to understand the potential and gender construction of Indonesia. The Old Order is a symbol of the potential of women who are essentially autonomous, independent, and sovereign, as the image of Indonesian invention in history and in Islamic history. Women's autonomy is also strengthened by universal values of Islam which are cosmopolitan. Meanwhile, the

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[93] Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 14-15.

[94] *Ibid.,* p. 15.

[95] Blackburn, "Women and Citizenship in Indonesia". *Australian Journal of Political Science,* 34, 2 (1999). pp. 189-204; Soe Tjen Marching, *Kisah Di Balik Pintu,* p. 15.

New Order was a symbol of the emergence of indoctrination processes in constructing patriarchal values and culture that caused the potential for women's autonomy to be eliminated and eradicated due to various factors. Fāṭimah's autonomy as an autonomous figure of Indonesian Islamic women in the novel's story occurred in the 1960s has been lost since the New Order regime whose impact hirherto, due to the New Order's indoctrination has shaped the mindset of women and patriarchal-style culture.

Determination of the Theme

The semantic unity that we suppose in a text is called a theme that permeates the entire work. The theme is the main idea of a literary text[96]. The theme of this novel is «Autonomy of Indonesian Islamic women in fighting for their nation in a period of bloody political upheaval in the events of Movement of September 30 in 1965». Fāṭimah's autonomy as a Muslim is formed from the character of the Koran reflected in her autonomy in the domestic and public sphere. Fāṭimah's autonomy in public spaces is reflected in the following novel quotations.

قالت فاطمة: «أريد أن أكتب رأيي حرا» [97] إنها تحب العمل الصحفى لعله يساعدها على التعبير الصادق عما يعتمل فى قلبها، وهو فى الوقت نفسه سوف ينسيها آلام الفراق با لنسبة لأبيها وخطيبها[98]

Fāṭimah said: I want to write my thoughts freely. She (Fāṭimah) likes to work in the newspaper to help her reveal the truth that rumbles in her heart, so that she can also forget the sadness of her heart from being separated from her father and fiance.

وأهلوها يجلسون كأنهم فى مأتم وعيناها تبرقان فى جنون. وأخذت تدق الحائط وتقول: «اذا لن يعود أبي...ولن يخرج ابوالحسن...وسيتحول رجال لإسلام خلف الأسرارإلى عظام نخرة...ستموت كل القيم الفاضلة فى بلادنا الحبيبة». وأخذت تصرح وتبكى وتهتف بلا وعى: «تحيا الثورة...تحيا الثورة...»[99]

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[96] Jan Van Luxemburg, Mieke Bal, Willem G. Weststeijn, *Pengantar Ilmu Sastra,* p. 66.

[97] Najīb Al-Kylānī, '*Ażrā' Jākartā*, p. 181.

[98] *Ibid.*, p. 182.

[99] *Ibid.*, p. 222-223.

All the family members sat as if they were in a funeral and Fāṭimah's eyes lit up like crazy. She banged on the wall and said: «So my father will never return and Abū al-Ḥasan will never get out (from prison)...Muslims will be led to jail until they are old...they will die of noble values in our beloved country». Fāṭimah shouted, cried, and screamed unconsciously: «Long live the revolution...long live the revolution...»

قالت فاطمة فى اندهاش: كيف؟؟ ببقاء كل فرد فى بيته؟ أليس هذا مضحكا؟ 223 أريد أن أفهم... أتدرون كيف ينتصر الرجال؟؟ أنت...وأنت...وأنت...أجيبوا... سأجيب أنا... ننتصربالموت...المنهزمون يموتون...موتا ماديا أو معنويا...فما قيمة الحياة بالنسبة للمنهزمين...إننا إذ نموت ونحن نناضل من أجل الحق ففى ذالك حياة...نعيم...»[100]

Fāṭimah said as if she did not understand: How? Everyone is silent in his house? Isn't this a joke? I (Fāṭimah) want to know...do you know how human being gain victory? You...you...you...you answer..will I answer myself..we win because of death...the killers will die of body and soul...what is the value of life if it is attributed to the killers...if we are killed in fighting for the truth, then that's where the meaning of life...pleasure...

مع النصر الكبير كانت الفرحة تعمر القلوب، وعيون كثيرة تذ رف الدموع، قصة الشوك والورود الأزلية...وعاد ابوالحسن وعاد حاجى محمد ادريس...لكن «فاطمة» لم تعد إلافى صندوق خشبى... وملابسها البيضاء الطاهرة مهضبة بالدماء...سقطت عذراء جاكرتا شهيدة، وفى يدها وردة حمراء ذات اشواك...وعلى ثغرها ابتسامة رضى...وفى جيبها مصحف صغير، تبلل أهدابها الطويلة دمعة عشق خالد...[101]

Together with a great victory there was a happy heart and lots of tears streaming down, the story of thorns and roses is the original story...Abū al-Ḥasan and Ḥājī Muḥammad Idrīs have returned home...but «Fāṭimah» is carried home on a wooden coffin...the sacred white shirt covered in blood... the Jakartanese girl had fallen as a shaheed, and in her hand was a thorny red rose...her lips had a smile of sincerity... and in her pocket there was a small mushaf (Koran), tears of eternal longing (to God) wet the curling eyelashes...

The quotations above illustrate that Fāṭimah is a Muslim girl who has high autonomy. When the coup movement began to develop its strategy, Fāṭimah actively gave speeches on campus so that the public

[100] *Ibid.*, p. 225.
[101] *Ibid.*, p. 263-264.

was aware of the communist-leaning movement in Indonesia[102] and actively wrote in newspapers. Fāṭimah dared to debate and oppose the communist views sounded by her leader. During the kidnapping, torture, and imprisonment of religious leaders (including the torture and imprisonment of Fāṭimah's father and Fāṭimah's fiancée), Fāṭimah was active in various negotiations and guerrilla acts of liberation. When the coup erupted accompanied by riots and assassinations of the Indonesian generals, Fāṭimah joined forces to fight against the enemy on the battlefield. In fact, only Fāṭimah was brave enough to make the decision to go ahead in the battlefield in saving the Indonesian nation and state, while her other siblings (even though there were many of them men) did not dare to take that decision. Until finally Fāṭimah died as a *kusuma bangsa* (nation's patriot) after Indonesia's victory was achieved.

In the domestic space, Fāṭimah also had high autonomy. She was free to determine when she would get married and his father appreciated her decision[103], was free to choose and decide who her future husband would be[104], and free to develop herself according to the talents and interests she had. Her autonomy made her a strong, intelligent, brave, educated, broad-minded, and forward-thinking woman. Fāṭimah often had a different view from her mother, or siblings, even with her boyfriend and father. When her family forbade Fāṭimah from going to war, Fāṭimah still went to war to defend the nation. Fighting against enemies on the battlefield is far more important to her than thinking about her own marriage.

It seems clear that *'Ażrā' Jākartā* is different from most novels written in Indonesia during 1960s. In the initial phases of the formation of Indonesia, this novel has spoken out loud about the autonomy of Islamic women, both in the domestic and public spheres. Fāṭimah is a symbol of the autonomy. There is no idea of «ibuism (motherism)» raised by novels which in general «ibuism» is an ideology that is constructed and perpetuated patriarchically, that it is «home» the only place where women live from birth to death; a place of existence by

[102] *Ibid.*, p. 55.
[103] *Ibid.*, p. 49.
[104] *Ibid.*, p. 50.

caring for children and husbands. In the public sphere, the figure of Fāṭimah also deconstructs the image of domestic domestication, that women are also entitled and have the ability to take part in the public world, as members of society, citizens, and even citizens of the world.

As Arvia[105] put it, female discrimination occurs because of differences, hierarchy, and oppression systems. In almost all discriminatory actions, taking patterns from the initial footing are forms of myth, otherness, and dichotomic thinking. This is precisely what has happened in the discrimination of women. The theme offered by this novel has given us a space of awareness. As Maggie Hume[106] explained, the insights of feminist literary criticism help and ask us to think about cultural identity in new ways. It is not metaphorical, but develops from a strong belief that this criticism will be able to present a more gender-just world.

Explanation of Symbolic Meanings

Symbolic meaning can be a translation of implicit and thematic meanings whose inquiry is carried out with allegorical readings, namely readings made on all texts or large sections of the text according to figurative meaning[107]. *'Ażrā' Jākartā*. contains a number of linguistic signs which have symbolic meanings that confirm the theme, implicit meaning and primary meaning. Symbolic meanings that exist serve as a binder and reinforcement of the idea of Indonesian Islamic women's autonomy which is characterized by the application of universal Islamic values based on the idea of esoteric Koran as practiced during the time of the Prophet Muḥammad PBUH. Symbolism appears in the novel's title, «*'Ażrā' Jākartā*" and in «the naming of the main characters».

The title of the novel, *'Ażrā' Jākartā* (Jakartanese Girl) is a symbolic expression. *'Ażrā' Jākartā* is not just a limited «Fāṭimah», but an «idea» about «unlimited Indonesian Islamic female identity». Indonesian Islamic women are not women who are generally portrayed in

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[105] Gadis Arivia, *Feminisme: Sebuah Kata Hati*, p. 5-6.

[106] Maggie Hume "Teori sastra Feminis", *Pengantar Teori-teori Feminis Kontemporer*, Stevi Jackson and Jackie Jones (ed.). Transl. by Jalasutra's Translater Team. (Yogyakarta: Jalasutra, 2009), p. 331.

[107] Jan Van Luxemburg, Mieke Bal, Willem G. Weststeijn, *Pengantar Ilmu Sastra*, p. 66.

Indonesian literary works (and also literary works in other countries) that are constructed patriarchally so that women are always identical with objects, subordinates, inferior, and marginal. But on the contrary, the concept of Indonesian Islamic women are those who are fully autonomous, independent and sovereign; in domestic as well as public sphere. Jakarta is a symbol of Indonesia's plurality. In a pluralistic Indonesian state: religion, ethnicity, nation, culture, and language, Islam is still able to color and provide identity and meaning. As the largest Muslim country in the world, universal values contained in the Koran need to be continuously implemented. The existence of Fāṭimah as an Islamic girl is very prominent. Islamic expression emanating from Fāṭimah's faith gives a very broad meaning to the enforcement of the autonomy of Indonesian Islamic women in personal, social, national, and state life.

There are three main characters of the novel. All of them are given symbolic names, namely: Fāṭimah, Ḥājī Muḥammad Idrīs, and Abū al-Ḥasan. Fāṭimah is the main character of the novel, a warrior girl who is persistent and brave until she died as a *kusuma bangsa*. Ḥājī Muḥammad Idrīs was the leader of the Masyumi Party (*Majlis Syura Muslimin Indonesia*) as the only major Islamic organization during the Old Order (Soekarno) and Ḥājī Muḥammad Idrīs was Fāṭimah's father. Abū al-Ḥasan was an educated young man who also fought fiercely with Fāṭimah and he was Fāṭimah's lover and fiancé.

The naming of Fāṭimah, Ḥājī Muḥammad Idrīs, and Abū al-Ḥasan also contain symbolic meaning. Siti Fāṭimah is the name of the daughter of the Prophet Muḥammad PBUH. The name of Ḥājī Muḥammad Idrīs has three symbolic meanings, namely: Ḥājī as a symbol of shari'ah or religious teachings, Muḥammad as a symbol that refers to the name of the Prophet Muḥammad PBUH, while Idrīs is a symbol of the names of other prophet in Islam, Prophet Idrīs. The symbolic meaning is: that Islamic leaders must be able to understand the shari'ah as religious teachings in a proportionate way so that the teachings of Islamic substance can be used as a reference for values and philosophies of life in personal, social, national, and state life as has been done by the Prophet Muḥammad PBUH and the other Prophets. As the leader and

figure of the MASYUMI (Islamic organization), Ḥājī Muḥammad Idrīs has represented the mission. He has educated and treated his daughter, Fāṭimah, democratically and fairly. He fought continuously that Islam is a religion of love and brotherhood[108], Islam which contains the *raḥmah li al-'ālamīn* (mercy for the entire world) is an idea that can be applied when one is referring to the value of the substance of Islam, namely: justice, compassion, equality, and brotherhood[109], awareness of divinity is the most important metaphysical awareness[110], opposing materialism and atheism which nullify the existence of God[111]. While the name of Abū al-Ḥasan, Fāṭimah's lover and fiance, is a symbol of the family of the Prophet Muḥammad PBUH. Ḥasan is the name of the Prophet Muḥammad's grandson, while Abū al-Ḥasan means Ḥasan's father, namely 'Alī Bin Abī Ṭālib (the beloved nephew of the Prophet Muḥammad PBUH) who was also his son-in-law. 'Alī Bin Abī Ṭālib is Siti Fāṭimah's husband.

In giving names to the main characters of the story, it is clear that the author has a broad and deep historical understanding of the history of Islam, specifically related to the life history and struggle of the Prophet Muḥammad PBUH. As a true interpreter of the Koran, the Prophet Muḥammad PBUH had succeeded in creating a democratic and just civil society, because of the substantive values affirmed by the Koran on the principles of equality, freedom, justice, brotherhood, and love between people. Here it is clear that Najīb al-Kylānī greatly exalts the noble values practiced by the Prophet which reflect democratic and liberating Koran's values.

The Koran which always accompanies Fāṭimah's life is a symbol of Islam and a cosmopolitan universal faith. At the beginning of the story it is told that Abū al-Ḥasan proposed marriage to Fāṭimah with the Koran as proof of his love statement[112]. When Fāṭimah was shot on the battlefield and died, there was also the Koran (a small manuscript)

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[108] Najīb Al-Kylānī, '*Ażrā' Jākartā*, p. 66-68.
[109] *Ibid.*, p. 56.
[110] *Ibid.*, p. 70.
[111] *Ibid.*, p. 59.
[112] Najīb Al-Kylānī, '*Ażrā' Jākartā*, p. 58.

in her pocket[113]. The Koran is a symbol of the true ideals of Islam. However, the Koran chosen by the author is the Koran which was actualized by the Prophet Muḥammad PBUH in building civil society.

Discussion

The novel offers ideas about the form of translating «universal and cosmopolitan» Islam into Indonesian context related to feminism. These two characteristics of Islam (namely universal and cosmopolitan) are used as the «Islamic paradigm» by the author in offering the concept of Islamic gender that can be implemented in the lives of Muslim women everywhere, including Indonesia. This paradigm provides basic principles for Muslim women in building their self-autonomy in their personal, social, national and state lives.

The finding of the data in *'Ażrā' Jākartā* with four meanings through the Schleiermacher hermeneutic method above confirms that the main character of the novel, Fāṭimah, is an autonomous Indonesian Islamic female figure who describes the ideals of universal and cosmopolitan Islamic values in the Indonesian context. Fāṭimah's autonomy is portrayed as sovereign *being*, independent, free from decisions in the emanation of esoteric values (core, substance, universal) of religion. Fāṭimah's autonomy symbolizes a peaceful and non-violent Islam, an Islam that is consistent in fighting for justice and freedom for mankind from various forms of tyranny, political, economic, socio-cultural shackles.

The universality of Islam depicted in the character of Fāṭimah is related to the process of forming Fāṭimah's self-autonomy which cannot be separated from the main principles of humanity as the universal principle of Islam, namely: equality, freedom and justice. Normatively, the Koran emphasizes the equality of men and women who both have freedom, autonomy, and human dignity because they are created from one and the same soul[114], both as representatives of God on earth[115], their capacities are the same so that some become helpers over others[116],

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[113] *Ibid.,* p. 264.
[114] *Al-Qur'ān al-Karīm,* 4:1; 7:189; 39:6; 6:98; 31:28.
[115] *Ibid,* 6:165 ; 2:30.
[116] *Ibid,* 9: 71

and both has the potential to achieve achievements[117]. Historically, the Prophet Muhammad as the first interpreter of the Koran has practiced democratic attitudes and behavior towards women in both domestic and public lives. In fact, the Prophet Muhammad (PBUH) explicitly stated and praised the superiority of women over men in spiritual, social, intellectual and political lives[118] .

By naming the main characters of the novel *'Azrā' Jākartā* with the names of *ahl al-bayt* (the family of the Prophet Muhammad) as explained in the above data findings, it is confirmed that Najīb al- Kylānī chose the early history of Islam as a pattern of interpretation of the Koran, namely the interpretation carried out by the Prophet Muḥammad PBUH himself. This is very different from the interpretation of the Koran that was produced after the *Khulafā al-Rāshidīn*, especially in periods that were contaminated with political and economic interests during the Umayyads and Abbasids and cultural contacts that expanded with other regions far in the far outside the Arabs that increasingly perpetuate the practice of patriarchal culture in Islam. In fact, patriarchal interpretation in Islam continues to be inherited until now.

The Prophet Muḥammad PBUH gave full freedom and autonomy to women, as the principle of equality and justice contained in the Koran that men and women have the same freedom and autonomy because it comes from the same substance (*nafs wāhidah*), both as *caliphs* on earth, both can be leaders. The verses of gender in the Koran which describe the subordinate image of women must be seen *asbāb al-nuzūl* and its context. This cosmopolitan view of Islam is in line with the values of Pancasila, which is a plural and pluralistic philosophy of life and principles of the Indonesian State. Fāṭimah's autonomy is the real autonomy of Indonesian Islamic women.

Najīb al-Kylānī[119] fully recognizes the high autonomy granted by the Prophet Muḥammad PBUH to women. Women fought on the battlefield with the Prophet, took allegiance to the Prophet, dared to ask for justice for the abusive and patriarchal treatment of her husband,

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[117] *Ibid*, 3:195; 4:124 ;16:97 ;40:40.

[118] Nawāl al-Sa'dāwī, *al Wajh al'Āry li al-Mar'ah al 'Arabiyyah.*

[119] Najīb Al-Kylānī, *Madkhal ilā al Adab al Islāmī* (Bayrūt: Dār Ibn Hazm, 1992), p. 108.

and women were also able to act in the political, economic, social and cultural world as men. In Najīb al-Kylānī's writings on Islamic literature and society[120], Najīb al-Kylānī emphasizes the task of Islamic literature which must carry the mission of human renewal and liberation, including the liberation of women from the confines of patriarchal culture that is thousands of years old due to women's rights guaranteed in the Koran, both in domestic and public life. Women are free to make life decisions and actualize according to their talents and interests. The samawi religions carry the same mission, namely: the principles of justice, brotherhood, equality, and love for fellow human beings.

The depiction of the character Fāṭimah in *'Ażrā' Jākartā* provides an overview of the pattern of the actualization of universal Islamic values. In the context of Indonesian Islamic feminism, the universality of Islam is portrayed in the character and actions of Fāṭimah, which portrays an autonomous Indonesian Muslim woman. Fāṭimah's autonomy which is formed from the values of the universality of Islam that has the principles of justice, freedom, and equality is then translated into an Indonesian context which has a unity in diversity as an empirical historical-sociological-anthropological space in Indonesia.

Fāṭimah's struggle until her end in defending Pancasila as the only principle and ideology of the Indonesian state is the struggle of a Muslim woman who adheres to the principle of the universality of Islam. It is told in the novel that the Indonesian Communist Party wanted to replace Pancasila with another ideology, namely the atheist-communist ideology. Fāṭimah staunchly defended Pancasila as an Indonesian ideology based on five precepts, namely: divinity, humanity, unity, democracy and justice. As stated by Madjid[121], Pancasila is a meeting point between the various social communities of the Indonesian nation. Pencasila is an open ideology for plural, modern and open social and political life in Indonesia.

The Indonesian context which has a historical-sociological-anthropological pattern as a space for the translation and actualization

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[120] *Ibid.*, p. 100-118.

[121] Nurcholish Nadjid et.al., *Islam Universal*, (Yogyakarta: Pustaka Pelajar, 2017) p. 181.

of universal Islamic values that is capable of creating the autonomy of Indonesian Islamic women is an Indonesian space with a unity in diversity. The pluralistic characteristic in this singular form has made Fāṭimah able to absorb the local historical-sociological-anthropological values of Indonesia. For example, it is told in the novel[122], Fāṭimah wore a scarf covering her hair (not a hijab or purdah), Fāṭimah absorbed various Indonesian traditions and cultures, Fāṭimah and her family feel proud of Indonesia as her homeland and with her ancestors on Indonesian soil.

Cosmopolitanism is an Islamic paradigm that is also used by Fāṭimah in the formation of her self-autonomy as an Indonesian Muslim woman. According to Abrurrahman Wahid, the notion of cosmopolitan Islam is related to the openness of Islamic civilization which is able to absorb all cultural manifestations and scientific insights from outside[123]. The novel describes Fāṭimah as a person who is open and always ready to open herself up to accommodate trans-national macro values originating from outside Indonesia.

When Fāṭimah argued with the chairman of the Indonesian Communist Party who wanted to get rid of religion and make Indonesia a communist-atheist country, which began with bloodshed and class opposing, Fāṭimah firmly responded by defending Pancasila with her five principles which were in accordance with universal Islamic ideals. In her argument, Fāṭimah cosmopolitanly emphasized that she was an educated and enlightened woman. She read many books and looked at various histories, taking many thoughts and weighing them. The source of her reading came from many foreign figures whom she admires, but she also remained critical in absorbing and internalizing, to be implemented in the archipelago that she loves.

A figure like Fāṭimah is actually not a foreign figure in Indonesia. Strong, superior, and heroic women have appeared throughout Indonesia's history with its unity in diversity. Bineka Tunggal Ika (unity in diversity) is a wealth that must be maintained and preserved:

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[122] Najīb Al-Kylānī, *'Ażrā' Jākartā.*

[123] Abdurrahman Wahid, Prolog, "Universalisme Islam dan Kosmopolitanisme Peradaban Islam", in *Islam Universal* by Nurcholish Madjid et.al. (Yogyakarta: Pustaka Pelajar, 2017), p. 1-3.

plural facts of life with various differences, yet still making it strong and united in the respect of humanity, also having the ability to absorb foreign elements or values to enrich the existing culture.

Due to this maintained culture of bineka Tunggal Ika, th history of Indonesia tells us that in 674 AD the island of Java was ruled by a female queen who had the title Queen Sima. Based on Chinese sources, Queen Sima is known to be very strict yet wise, so as to bring prosperity and security to her country. The establishment of Prambanan Temple during the reign of Rakai Pikatan and his queen Pramodhawardhani shows women's autonomy and egalitarianism. The king built Hindu temples while the empress built Buddhist temples[124]. The emergence of Hinduism and Buddhism in Indonesia in the 5th century AD peacefully became accepted and replaced animism and dynamism beliefs. Likewise, the emergence of Islam in the 13th century in Indonesia was peacefully accepted and replaced the majority of Hinduism and Buddhism.

The success of Indonesian women's struggles characterized by cultural and traditional negotiations as a reflection of their self-autonomy is also reflected in R.A. Kartini. Kartini was willing to be forcibly married for her purpose of emancipation. With her status as the regent's wife, Kartini made it a tool for emancipation by breaking the tradition of advancing Indonesian women through education. The same was done by Ratu Kalinyamat in the political process of Demak and Roro Mendut as the enforcement of women's autonomy in a patriarchal culture[125]. Cut Nyak Dhien is a famous Acehnese sultanah (female leader) who led the war against the Dutch for 25 years (1873-1904). Other female heroes appeared, such as Cut Nyak Muetia, Dewi Sartika, Martha Tiahahu, Nyi Ageng Serang, and others[126].

The value of Islamic cosmopolitanism has also actualized in the pre-independence era of Indonesia. The Indonesian women's movement

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[124] Moch. Qasim Mathar, *Sejarah, Teologi dan Etika Agama-agama*. Edited by Wiwin Siti Aminah et. al. (Yogyakarta: Dian/Interfidei, 2005), p. 8-9.

[125] Sinta Nuriyah Abdurahman Wahid, *Perempuan & Pluralisme* Edited by Lies Marcoes et. al. (Yogyakarta: LkiS, 2019). p. 87-91.

[126] Zezen Zaenal Mutaqin, 'Culture, Islamic feminism, and the quest for legal reform in Indonesia'. *Asian Journal of Women's Studies*, 24:4, (2018) 423-445, DOI:10.1080/12259276.2018.1524549. Accessed on February 22nd 2021.

cannot be separated from world phenomena from the colonial era to the reformation era. The women's movement was inspired by Islamic feminism and western feminism which began in the early 19th century. For example, "Isteri Sedar" (women aware), one of the most influential women's organizations, sent a delegation to the 1930 women's congress in Asia in Lahore. The organization «Putri Mardika» (free women) was founded in Java in 1912 by Javanese aristocratic women. This organization has published an article about the feminist congress in Paris in *Majalah Bulanan* (Monthly Magazine) of 1919[127].

The autonomy of Indonesian women is highly significant to be raised. This is because, in their development within this modern-contemporary era, there are many Islamic developed understandings in Indonesia which are actually directed towards the orthodox Islamic movement. This movement is characterized by a narrow, scriptural, and textual understanding of religion and then leads women into the house to devote themselves to domestic life in the name of Islam or the Koran. For this reason, Arimbi's research[128] emphasizes that modern-contemporary Indonesian Islamic literature still describes gender and Islam upheaval in the representation, identity, and autonomy creation of Muslim women who are still confined by a patriarchal culture. The upheaval of Islamic gender is recorded in the works of contemporary Indonesian Muslim women writers, such as Abidah el-Khaliqie, Ratna Indraswati Ibrahim, Helvy Tiana Rosa, and Titis Basino.

Prioritizing the autonomy of Indonesian Islamic women such as Fāṭimah in *'Ażrā' Jākartā* is important. Life will continue to develop and social-community conditions will also continue to change rapidly and dynamically. Therefore, it is very important to put forward a universal and cosmopolitan Islamic paradigm in Indonesian soil to create a progressive, futuristic and dynamic autonomy for Indonesian Islamic women. However, literature can play an important role in encouraging change that prepares space for the emergence of the progress of the

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[127] *Ibid.*

[128] Dian Ariani Arimbi, *Reading Contemporary Indonesian Muslim Women Writers. Representation, Identity and Religion of Muslim Women in Indonesian Fiction* (Amsterdam: Amsterdam University Press, 2009).

ummah, which in this context is related to the autonomy of Indonesian Muslim women.

Conclusion

The reading on the novel *'Ażrā' Jākartā* with a feminist literary criticism approach has reinforced the idea of Indonesian Islamic women's autonomy related to Islam and democratization. Some important points that can be concluded are: first, Indonesian Islamic women have high autonomy both in the domestic and public world. They can choose their actions as has been confirmed by the Koran through the interpretation of the Prophet Muḥammad PBUH that has been practiced during his lifetime. This is a universal-cosmopolitan Islamic idea that can be translated into the context of Indonesia so that it is compatible with Indonesian culture. Second, the quranic values that emphasize women's humanity as a whole are the backrest and estuary of values related to the concept of Indonesian Islamic gender. Third, with the concept of Islamic gender, Indonesian Islamic women can actualize their full autonomy because it is in line with the principles of Pancasila contained in the five precepts. Fourth, through their faith and Islam, Indonesian Islamic women can continue to contribute in strengthening the life of the nation and state as responsible citizens, in addition to being able to strengthen their personal and family lives through the created quality of self.

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MEMBONGKAR WACANA TEOLOGI MISOGINIS DALAM CERPEN “WA KĀNAT AL-DUNYĀ” KARYA TAUFĪQ AL-ḤAKĪM (Perspektif Kritik Sastra Feminis)

Pendahuluan

Di antara faktor penting yang turut melanggengkan patriarki adalah misoginisme mitos Adam dan Hawa yang sangat populer dan diterima oleh mayoritas masyarakat yang menganut agama monoteisme, termasuk Indonesia. Mitos yang mengandung misoginis tersebut dijadikan justifikasi teologis untuk melanggengkan androsentrisme.

Di dunia Arab, Mesir muncul sebagai negara yang menjadi pioner dalam mengawal ide-ide modernisasi dan demokrasi. Sebab itulah, perjuangan pembebasan perempuan sudah muncul di Mesir sejak jauh sebelum Masehi. Namun, perjuangan feminism modern di Mesir baru dirintis awal abad ke-19 oleh Rifāah Ṭahṭāwī lalu diteruskan oleh Muhammad ‘Abduh. Qāsim Amīn melanjutkan emansipasi tersebut dengan dua karya monumentalnya: *Tahrīr al Mar'ah* (pembebasan perempuan) dan *Al-Mar'ah al-Jadīdah* (perempuan baru) pada tahun 1900. Setelah itu, bermunculan feminis dan pengarang perempuan Arab yang terus memperjuangkan hak-hak perempuan, yaitu Hudā Sya'rāwī, Āisyah al Taymūr, Zaynab fawāz, Malak Hifnī Nasīf, dan lain-lain (Ja'far, 1998: 94-97; Al-Sa'dāwī, 1980).

Meskipun demikian, pencitraan misoginis masih terus diproduksi dalam karya-karya sastra Arab. Menurut Al-Sa'dāwī (1980) imej perempuan yang patriarkat dibuat oleh para pengarang Timur dan Barat, feodal atau kapitalis, yang terbelakang maupun yang sudah maju, muslim maupun non muslim. Di antara pengarang Arab yang

dikenal misoginis adalah Taufiq al-Ḥakīm, Abbās Mahmūd al-Akkād, Zakī Mubārak, Ibnu Muqaffā, dan al-Ma'ārī.

Salah satu karya sastra Arab kontemporer yang menggambarkan pandangan misoginis adalah cerpen yang berjudul "Wa Kānat al- Dunyā" (Maka Jadilah Dunia), salah satu cerpen dalam antologi cerpen filsafat *Arinī Allāh* (Tunjukkan Allah padaku) karya Taufiq al-Ḥakīm. Taufiq al-Ḥakīm (Ḍaiyf, 1957: 288-298) dilahirkan di Alexandria, Mesir, tahun 1898. Ia melanjutkan studi Hukum di Perancis dan 4 tahun di Paris dia menghabiskan waktunya untuk mengkaji sastra dan seni, budaya dan intelektualitas klasik hingga modern. Tahun 1928 ia kembali ke Mesir dan bekerja sebagai anggota Dewan. Lalu Departemen Pendidikan dan Departemen sosial. Banyak karya fiksinya yang telah diterjemahkan ke berbagai Bahasa Dunia.

Cerpen "Wa Kānat al-Dunyā" (Maka Jadilah Dunia) mengisahkan tentang drama kosmis asal mula kehidupan manusia di bumi dan sebab-sebab munculnya berbagai keburukan di bumi yang bersumber dari Hawa pendosa. Hawalah penyebab kejatuhan manusia di bumi dan sumber kejahatan. Cerpen tersebut penting untuk dikaji disebabkan ia merepresentasikan wacana teologi misoginis agama-agama monoteisme yang hingga sekarang diyakini kebenarannya.

Di Indonesia, kisah Adam dan Hawa yang androsentris masih terus menerus diproduksi. Kisah teologis misoginis tersebut ditransformasikan dalam pengetahuan agama di lembaga pendidikan formal, informal, dan nonformal. Tulang rusuk sebagai asal mula penciptaan perempuan yang subordinat dan Hawa pendosa yang dijadikan justifikasi pelabelan negativitas perempuan secara inheren adalah wacana teologis yang terus diproduksi, dikonsumsi, dan membentuk mindset.

Sebenarnya, mitos Adam dan Hawa tersebut hanyalah sebuah konstruksi, yaitu pengetahuan keimanan yang dikonstruksi menjadi sebuah wacana teologis yang misoginis. Bagaimanapun, sebuah wacana selalu terkait dengan kekuasaan. Oleh sebab itu, untuk membongkar misoginisme wacana teologi penciptaan manusia dalam cerpen tersebut, peneliti akan memakai perspektif kritik sastra feminis.

Teori dan Metode

Kritik sastra feminis adalah kajian sastra yang mengfokuskan analisisnya pada perempuan. Bila selama ini pencipta dan pembaca sastra diasumsikan laki-laki, maka kritik sastra feminis menunjukkan bahwa pembaca perempuan memiliki persepsi dan harapan dalam pengalaman sastranya (Showalter, 1985: 3). Ruthven (1984) menegaskan bahwa prinsip dasar kritik ini untuk memahami suatu ilmu pengetahuan baru yang timbul disebabkan adanya komponen-komponen yang semula tidak terlihat yang kemudian terlihat dalam berbagai wacana yang dihasilkan oleh ilmu sosial dan humaniora.

Tujuan terpenting kritik sastra feminis adalah untuk menilai kembali dan menafsirkan karya sastra yang dihasilkan dengan alat baru dalam memahami teks, yaitu perspektif feminis. Perspektif ini mempertanyakan keabsahan dan kelengkapan cara-cara penilaian dan kritik sastra tradisional yang tidak lagi memadahi sebab tidak mengandung estetika integral penilaian kita terhadap manusia (Kolodny via Showalter, 1985: 151-157). Dengan demikian, kritik ini menghendaki hak yang sama untuk mengungkapkan makna-makna baru yang mungkin berbeda dari sebelumnya yang lebih berperspektif adil gender dalam memahami perempuan dan memproduksi pencitraan perempuan.

Melalui perspektif feminis, penelitian ini akan menggunakan metode dekonstruksi sebagai proses pembebasan perempuan yang menurut Ruthven (1984) adalah mendekonstruksi androsentrisme. Pembacaan yang dilakukan bersifat lintas disipliner. Fakta-fakta yang berbeda dalam sosial-humaniora tersebut digunakan untuk membongkar dominasi androsentrisme yang menyebabkan wacana teologi manjadi misoginis. Dekonstruksi yang dilakukan bertujuan untuk menghasilkan rekonstruksi wacana teologi feminis yang humanis dan egaliter.

Temuan Data

Cerpen menceritakan kisah penciptaan manusia dalam agama-agama samawi (monoteisme). Kisah diawali dengan penciptaan Adam dari tanah (simbol keseimbangan, kerendahan hati, tumbuh berkembang) oleh Tuhan dan Adam berada di surga. Adam dikaruniai

akal, perasaan, hati dan diberi ilmu pengetahuan. Iblis menolak sujud di hadapan Adam yang diperintahkan Tuhan sebab ia merasa lebih unggul dikarenakan tercipta dari api. Iblis menandingi Tuhan dengan cara menciptakan manusia dari unsur yang hidup, sebagaimana ide yang diberikan oleh ular padanya. Ketika Adam tertidur, Iblis mengambil bagian tubuh Adam yang tidak terlihat langsung, jumlahnya banyak, dan tidak terlalu penting. Organ tersebut adalah tulang rusuk yang kiri. Lalu jadilah perempuan dan Ular menamakan Hawa sebab tercipta dari makhluk hidup. Karakter Hawa yang dicitrakan lemah diperalat Iblis agar merayu Adam memakan buah terlarang di surga. Hawa berhasil merayu Adam dan keduanya memakannya lalu terusir dari surga. Konflik Qabil dan Habil (keturunan Adam Hawa) adalah kejahatan pertama manusia. Kejahatan ada selamanya di bumi sebab bersumber dari Hawa yang berunsur Iblis. Bukti data sebagai berikut.

1. Penciptaan Adam

وتبدأ قصتنا بعد أن تم خلق آدم، خلق الله من هذاالطين جسد آدم، ثم نفخ الله فيه بعد ذلك من روحه (الحكيم، 1953: 61-60)

إن الطين أفضل على كل حال من النار التي خلقت منها، إن الطين فيه الرزانة والحلم والأناة والنمو(الحكيم، 1953:62)

وعلمه أسماء كل شيئ وهذا شرف على شرف، لأنه أعطاه العقل الذي به يعلم ويفهم، وأعطاه النفس التي بها يعى ويدرك، وأعطاه القلب الذي به يشعرويحب (الحكيم، 1953: 63)

ومفهوم بالبداية إن آدم ذلك العمل العظيم الذي يفخر به الخالق، تلك الآية التى نفخ فيها من روحه، يجب أن تبقى هكذا بمفردها صورة خالدة ناطقة بمقدرة المبدع الأعظم وكماله الأبدى (الحكيم، 1953: 69)

2. Penciptaan Hawa

وتحسس إبليس برفق جسد آدم، فوجد الأضلاع إنها ليست ظاهرة، وهي كثيرة لاتظهر فيها السرقة إذااستلب أحدها، فليأخذ هذا الأقصر الأيسرمن بين أضلاعه، فهومستتر منزولافائدة فيه، ولن يشعربفقده حتى ولاآدم نفسه (الحكيم، 1953: 66)

واستل إبليس الضلع الحى بخفة ومهارة وسواه على صورة آدم، ولكنه تصرف قليلا ووضع شيئا منه وانتصب ذلك المخلوق الجديد. فقالت الحية فى ابتسامة وهي تنظر الى المخلوق الجديد: بديعة حواء! نسمينها هكذا لأنها صنعت من شيئ حيّ (الحكيم، 1953: 67-66)

بلا شك أنظرإلى حركاته وإلى رشاقته بل الى بريق عينه إن فيه أثرا من الطين، ولكن فيه أيضا لفحة من النار، انطر انظر في حواء بعض ما فيك: الطيش والخفة والسرعة والإحراق (الحكيم، 1953: 67)

أيتها الحية العزيزة! لاشك أن حواء فيها من روحي، إنها ستخضع إذن للحياة والطبيعة والغزيزة أكثرمن خضوعها للعقل، إنها ستأكل من الفاكهة، فهي ستظفربإقناع آدم وإغرائه أن يأكل كما أكلت ويصنع كما تريد هي أن يصنع (الحكيم، 1953: 72)

وتم بعد ذلك ما هو معلوم، فقد ضعف آدم وأطاع حواء وأكل معها من الشجرة، وطردا من الجنة إلى الأرض وانبتها الجنين الأول، وتكاثرت الذرية وتعددت "النسخ" وجاءت قابيل فقتل هابيل، وكانت الجريمة الأولى وعرف الشر على الأرض واختلط الصور الجيدة بالرديئة. امتزجت فى الآدمى الواحد كل عناصرالخير والشر،والحقارة والسمو، والعدل والظلم، والعقل والطيش، وكانت الدنيا (الحكيم، 1953: 72 -73)

3. Oposisi biner penciptaan Adam dan Hawa sebagai berikut.

No	Adam (Laki-laki)	Hawa (Perempuan)
1.	Waktu: diciptakan pertama	Waktu: diciptakan kedua, setelah Adam tercipta
2.	Pencipta: Tuhan	Pencipta: Iblis
3.	Bahan: Tanah (memiliki kadar keseimbangan, sifat pengasih, menerima apa adanya, dapat tumbuh berkembang)	Bahan: tulang rusuk (milik Adam) yang tidak terlihat dan tidak penting sebab tidak punya fungsi langsung.

4.	Kualitas/karakter: kebaikan abadi, ruh Tuhan ditiupkan dalam jasad Adam.	Karakter: seperti Iblis yang dari api (serampangan, perasaan lebih dominan daripada akal, pandai merayu, senang meremehkan yang lain, cepat melampaui batas, membakar)

Analisis

1. Dekonstruksi Wacana Teologi Misoginis dalam Cerpen “Wa Kānat al- Dunyā” Karya Taufiq al-Ḥakīm

Teeuw (1993: 19-25) menegaskan, ciri khas karya sastra adalah dinamikanya yang berlapis-lapis dalam sejumlah tegangan yang memungkinkan pergeseran nilai yang terus-menerus dikarenakan tanggapan pembaca yang berbeda-beda. Tegangan antara norma sastra dan norma sosio-budaya muncul dalam tiga bentuk, yaitu afirmasi (menetapkan norma budaya yang ada pada masa tertentu), restorasi (kerinduan akan norma yang sudah hilang), dan negasi (pemberontakan terhadap norma yang berlaku).

Cerpen ini menggambarkan tegangan karya sastra yang berbentuk afirmasi yang melanggengkan nilai patriarki. Respon pengarang atas ideologi patriarki dominan dia afirmasi dalam karya imajinatifnya untuk melegitimasinya secara teologis. Sebab itulah, pengarang (al-Ḥakīm, 1953: 60) menuliskan dalam paragraf pertama cerpen bahwa apa yang akan dia kisahkan dalam cerpennya adalah pengetahuan yang sudah ditransmisi dalam agama-agama samawi (monoteisme).

Temuan antropolog Morgan menegaskan prinsip-prinsip pemikiran Marxis, bahwa institusi sosial tidak baku dan hasil kondisi sosial ekonomi yang khusus. Morgan menyelidiki asal-usul dan evolusi kehidupan sosial, lalu memetakan urutan dan tahapan perkembangannya. Menurutnya, ada tiga zaman pokok dalam sejarah manusia, yaitu: Zaman Kebuasan atau Primitif (sekitar 1 juta tahun lalu, masa berburu), Zaman Barbarisme (sekitar 8000 tahun yang lalu, masa pertanian, populasi perkotaan pertama muncul di Mesir, lalu India dan Cina), dan Zaman Peradaban (sekitar 3000 tahun lalu, pengolahan logam/besi dan perdagangan, diwakili negara kota Roma dan Yunani). Pada Zaman Kebuasan ditandai berburu dan berciri

kepemilikan kolektif, kerjasama, dan kesetaraan. Pada zaman inilah perempuan memiliki prestis sangat tinggi selama ratusan ribu tahun dengan sebutan Dewi Kesuburan, Ibu Pertiwi, dan lain-lain. Puncak penempatan perempuan sebagai ibu sosial ada pada Zaman Barbarism awal dan puncak matriarki ini berkaitan dengan munculnya pertanian awal (Engels, 2011).

Namun, setelah pertanian berkembang pada Zaman Barbarisme, muncullah kepemilikan pribadi dan perbudakan. Posisi perempuan mengalami degradasi dan kemerosotan. Perempuan yang dimuliakan selama ratusan ribu tahun pada Zaman Kebuasan, menjadi merosot posisinya dan direndahkan justru pada Zaman Peradaban, disebabkan sistem ekonomi dibangun atas dasar kepemilikan pribadi *(property)*. Zaman Barbarisme merupakan masa peralihan yang mengandung perubahan sosial drastis, struktur sosial masyarakat ditransformasikan dari komune kesetaraan menjadi sistem kelas yang menindas untuk melayani kepentingan kelas yang bermilik selama kurang lebih 5000 tahun (Engels, 2011).

Kisah Adam dan Hawa yang muncul pertama kali dalam Taurat ada pada masa patriarki yang kuat. Dikarenakan patriarki muncul sejak pertengahan Zaman Barbarisme itulah, maka maskulinitas epistemology sudah berlangsung lama di Kawasan Timur Tengah yang dipengaruhi peradaban tua, kosmologi, dan mitologi yang misoginis. Beberapa mummi perempuan di Mesir ditemukan memakai celana dalam besi yang digembok dan bersepatu besi yang berat untuk membatasi perjalanan perempuan. Mitologi Yunani menggambarkan perempuan sebagai iblis betina *(female demon)* yang mengumbar nafsu, peradaban Sasania-Zoroaster menyembunyikan perempuan menstruasi di gua-gua gelap jauh dari hunian manusia, peradaban Hindu membakar hidup-hidup para istri di samping suaminya yang meninggal, dan akhirnya tradisi Yahudi-Kristen (Judeo-Cristianity) menjadikan perempuan penyebab dosa warisan dalam legenda kosmik (Umar, 2002: 108).

Konteks kemunculan agama Yahudi adalah monoteisme kontrak (perjanjian dengan Yahweh, Tuhan) untuk membebaskan Bangsa Israil dari penindasan Raja Fir'aun. Kesadaran etnis inilah yang yang menjadi

alasan agar Bangsa Israil bertahan hidup sehingga agama Yahudi menekankan reproduksi dan kontrol seksualitas yang amat ketat. Akibatnya, sejarah kaum perempuan Yahudi adalah dunia keibuan, *raison d'etre,* di sepanjang sejarahnya (Carmody, 2006: 256).

Subordinasi perempuan dalam wacana teologi Yahudi kemudian berpengaruh kuat pada wacana teologi Kristen. Kitab Injil Genesis 2: 18-24 menyatakan perempuan *(Ishshah)* tercipta dari laki-laki (Hassan, 1995: 45). Dalam Islam, mitos tulang rusuk muncul dalam tafsir-tafsir al-Qur'an yang berasal dari hadis-hadis sahih, misalnya yang diriwayatkan oleh Abu Hurairah bahwa perempuan tercipta dari tulang rusuk yang bengkok (Al-Bukhāriy, vol III: 257).

Asumsi *being* Hawa yang derivatif menjadi justifikasi pelabelan negatif dan misoginis. Dalam doktrin Yahudi dikatakan perempuan penyebab utama kesusahan laki-laki dan cobaan utama bagi orang-orang Israil (Hassan, 1995: 86). Dalam Islam, banyak hadis misoginis. Misalnya, mayoritas penghuni neraka adalah perempuan (Al-Bukhāriy, jilid 4: 136), fitnah yang paling berbahaya bagi laki-laki adalah perempuan (Al-Bukhāriy, Jilid 3: 242), dan bila perempuan menjadi pemimpin maka tidak ada kemakmuran (Al-Bukhāriy, vol. IV: 236).

Fatima Mernisi (1994: 98-99) telah melakukan riset mendalam dan menemukan fakta bahwa sangat banyak hadis misoginis yang kualitasnya lemah *(ḍa'īf)* sehingga tidak dapat dipercaya. Dari segi sanad hadis ada rantai perawian yang terputus dan integritas perawi lemah sebab pernah berbohong. Dari segi matan hadis, isi hadis problematis sebab bertentangan dengan etika Al-Qur'an yang selalu menunjung tinggi keadilan dan persamaan manusia.

Dalam risetnya tersebut, Mernisi menemukan fakta bahwa 'Aisyah (istri Rasulullah) meriwayatkan banyak hadis yang memberikan koreksian atas maraknya hadis misoginis yang tidak sesuai dengan kepribadian Nabi Muhammad saw. 'Aisyah sangat tegas dan kritis memberikan teguran dan penolakan kepada para sahabat yang meriwayatkan hadis misoginis, sebab 'Aisyah menjadi saksi atas egalitarianisme Rasulullah yang selalu berperilaku humanis pada perempuan, baik dalam kehidupan domestic maupun publik. Namun

sayangnya, hadis-hadis Aisyah yang penting tersebut tidak dimasukkan dalam kitab-kitab hadis oleh para ulama hadis (Mernissi, 1994).

Cerpen tersebut lebih misoginis sebab mengisahkan bahwa pencipta Hawa adalah Iblis. Hal ini menggambarkan resepsi masyarakat atau pengarang atas sistem patriarki yang memang menguntungkan sebagian kelompok. Oleh sebab itu, ia perlu dilanggengkan dengan penciptaan mitos androsentrisme yang justifikatif-teologis. Misoginisme wacana teologi yang disuarakan cerpen menjadi salah satu indikator masih menguatnya patriarki dalam wacana agama yang ada di negara Arab.

Di Indonesia, maskulinitas wacana teologi mitos Adam dan Hawa juga masih terlihat jelas. Sebagai negara muslim terbesar di dunia, masyarakat Indonesia menyerap secara luas penarasian kisah ini yang dikonstruksi secara patriarkis dan terus diwariskan dari generasi ke generasi. Mitos menegaskan bahwa Adam adalah manusia pertama dan laki-laki, sedang Hawa tercipta dari tulang rusuk Adam. *Being* Hawa yang derivatif dan lemah menjadikannya sebagai perayu Adam sehingga tergelincir dan terusir dari surga ke bumi.

Sebagai upaya pembebasan perempuan Indonesia yang dikenal masyarakat religius, maka pembebasan perempuan dari mitos teologi misoginis penting dilakukan. Melalui ranah tafsir dan rekonstruksi penafsiran teks keagamaan, kajian gender dan Islam yang dikembangkan di Indonesia sejak 1990an hingga sekarang ini adalah kajian yang bercorak tafsir rekonstruktif-humanis. Misalnya, *Rekonstruksi Fiqh Perempuan dalam Peradaban Masyarakat Modern* (Rachman dkk, 1996), *Rekonstruksi Metodologis Wacana Kesetaraan Gender dalam Islam* (Dzuhayatin dkk, 2002), *Perempuan dalam Literatur Islam Klasik* (Munhanif, 2002), *Pergeseran Epistemologi Tafsir* (Mustaqim, 2008), dan lain-lain.

Meskipun demikian, haruslah tetap disadari, bahwa wacana gender Islam Indonesia yang membebaskan tersebut, dalam faktanya, harus berkontestasi dengan wacana gender Islam Indonesia yang bercorak konservatif-fundamentalis. Dikarenakan ketakutan pada ide emansipasi yang dinilai impor dari Barat yang sekuler dan kekhawatiran dominasi laki-laki terkikis, maka bermunculanlah literatur Islam abad

20 hingga 21 sekarang ini yang orientasinya domestikasi perempuan. Misalnya, *Panggilan Islam terhadap Perempuan* (Rasyid Ridha), *al- Hijab* (Abu A'la Maududi), *Hijab: Gaya Hidup Wanita Islam* (Murtadha Muthahari), *Wanita dan Hak-haknya dalam Islam* (Murtadha Muthahari). Buku-buku tersebut bermisi menarik kembali perempuan agar kembali ke dalam rumah dan mengurung tubuh serta pikirannya.

2. Rekonstruksi Wacana Teologi Humanis

Al-Qur'an menjunjung tinggi harkat dan martabat perempuan yang memiliki persamaan penuh dengan laki-laki. Dalam al-Qur'an tidak ada satupun ayat tentang tulang rusuk, tidak ada nama Hawa, dan Hawa bukan pendosa. Tidak ada satupun ayat dalam Al-Qur'an yang menyatakan dengan eksplisit bahwa Adam adalah manusia pertama dan berjenis kelamin laki-laki. Dalam penafsiran modern (Iqbal, 2002: Hassan, 1995), Adam bukanlah nama diri laki-laki, namun Adam adalah sebuah konsep, nama kolektif untuk manusia yang berunsur tanah.

Dengan tegas, al-Qur'an mengatakan bahwa laki-laki dan perempuan diciptakan dari jiwa yang satu (QS. *al-Nisā'*: 1). Hawa tidak pernah menggoda Adam sebab keduanya sama-sama tergoda oleh setan (QS. *al Baqarah*: 35-39; *al-A'rāf:* 19-25). Laki-laki dan perempuan komplementaritas, diciptakan untuk berpasangan (QS. *al-Nabā'*: 8). Bumi bukan tempat hukuman sebab Allah mentakdirkan bumi sebagai tempat hidup manusia hingga matinya sampai batas waktu yang ditentukan (QS. *Ṭāha:* 55). Beberapa ayat yang bias dalam al-Qur'an seperti: kepemimpinan laki-laki, perceraian, kesaksian, waris, hijab, dan poligami merupakan isu dan solusi kontekstual (bukan universal) yang mana sistem patriarki sangat dominan.

Secara esoteris, agama-agama monoteisme yang lain juga menekankan egalitarianism manusia. Dalam Yahudi ada dua uraian penciptaan 1: 1-2: 4a dan 2: 4b-25 yang menyatakan bahwa laki-laki dan perempuan diciptakan melalui tindakan langsung Tuhan sebagai wujud ciptaan tertinggi (Carmody, 2006: 258). Dalam Kristen, Kitab Kejadian 1: 27 menegaskan bahwa laki-laki dan perempuan tercipta dalam bayang-bayang Tuhan dan menjadi pembantu bagi makhluk (Ruether, 2006: 294).

Fakta historis di Mesir Kuno, sebelum muncul sistem patriarki dan sebelum munculnya agama-agama monoteisme, kedudukan perempuan sangat tinggi dan suci. Dewi Nut adalah dewi langit, dan suaminya (Gaeb) adalah dewa bumi. Dewi Isis (anak perempuan Nut) dilambangkan matahari dan memakai lingkaran matahari di atas kepalanya sebagai mahkota. Dewi Isis dianggap lambang ilmu pengetahuan dan kearifan. Sebab itulah, dalam Bahasa Arab kata ruh, langit, dan benda-benda langit dikategorikan perempuan *(muannaṡ)* (Al-Sa'dāwī, 2000: 17; 1974;1980).

Pada masa Mesir Kuno matriarkat, kaum perempuan menikmati kedudukan yang sangat tinggi di masyarakat dan berposisi secara politik, ekonomi, dan budaya. Mereka tidak mengenal cadar, terbiasa berolahraga, berenang, dan beracrobat seperti laki-laki. Bahkan, sejarah Mesir Kuno adalah sejarah para ratu yang perkasa. Diantaranya adalah Ratu Nephertiti dan Ratu Hatcipsoot yang terkenal berkepribadian kuat (1504-1483 SM). Patung Ratu Hatcipsoot dipahat dalam bentuk Spink, berkepala manusia dan berbadan singa, simbol kekuatan pikiran dan fisiknya. Pemerintahannya dicirikan dengan kemajuan dan kemakmuran (Al-Sa'dāwī, 2000: 42-47).

Fakta yang sama juga terlihat di dunia Arab, tepatnya pada masa hidup Nabi Muhammad saw . Bukti sejarah yang sangat kuat menjelaskan bahwa masa Madinah abad ke-7 Masehi, Nabi mengangkat kaum perempuan dari perbudakan, kekerasan, dan menjamin serta merealisir kesetaraan dan persamaan hak antara laki-laki dan perempuan secara penuh. Sebagai pemimpin agama sekaligus negara, Nabi Islam ini menjanjikan kemuliaan dan persamaan bagi semua orang: muslim non muslim, tuan dan budak, kaya dan miskin, muhajirin dan ansor, hingga laki-laki dan perempuan. Ketika Nabi menjadi pemimpin politik, kaum perempuan diberi akses yang sama dalam kewarganegaraan, berpolitik, berekonomi, dan berkebudayaan.

Gubahan puisi Ahmad Syauqi, raja penyair Arab, menggambarkan realitas perempuan Islam di atas panggung sejarah Islam awal. Pusat-pusat peradaban Islam, yaitu Damascus (Suriah), Bagdad (Irak), dan Andalusia (Spanyol) memperlihatkan aktivitas kaum perempuan dalam ruang publik, politik, ekonomi, dan budaya. Fakta-fakta sejarah

dalam peradaban Islam awal menunjukkan dengan pasti betapa banyak perempuan ulama, cendekiawan, intelektual dengan beragam keahlian dan kapasitas intelektual yang relatif sama dengan laki-laki, bahkan sebagin mengungguli laki-laki (Muhammad, 2020: 35).

Didasarkan pada jati diri sastra sebagai penyuguh tata nilai, di sepanjang sejarah muncul usaha untuk memberikan pendefinisian sastra yang berbasis nilai. Teeuw (1993: 7) menegaskan bahwa sastra adalah jalan keempat ke kebenaran, setelah jalan agama, filsafat, dan ilmu pengetahuan. Santayana (dalam Suyitno, 1986: 3-4) menyatakan sastra adalah sebentuk agama yang tanpa ritus dan petunjuk tingkah laku yang harus diperbuat pembacanya.

Untuk mencapai misi sastra inilah, perspektif feminis penting dikedepankan untuk memberikan penafsiran ulang atas karya sastra bila ia menyembunyikan ideologi yang menindas dan ahumanis. Di antara aksiologi sastra adalah sistem pengetahuan yang bertujuan memanusiakan manusia sehingga sangat penting mengonstruksi tata nilai yang humanis dan berkeadilan, termasuk keadilan gender.

Penutup

Dengan perspektif kritik sastra feminis, banyak fakta berbeda dari bidang sosial dan humaniora yang mendekonstruksi gagasan misoginis cerpen "Wa Kānat al-Dunyā" karya Taufiq al-Ḥakīm. Fakta dan temuan antropologi, sejarah, dan humaniora justru menegaskan otonomi perempuan sebagai *being* yang utuh dan memanusia. Perempuan adalah subjek yang bergerak dan mencipta, bereksistensi dan melakukan proses dalam meng-*ada*-nya. Oleh sebab itu, wacana teologi misoginis cerpen disebabkan ideologi patriarki yang berusia ribuan tahun dan menghilangkan jejak matriarki. Kritik sastra feminis menyuguhkan respon dan hasil pembacaan yang berbeda dan menolak wacana teologi misoginis. Kritik ini digerakkan oleh pengalaman pembaca dan horizon harapannya yang berpihak pada keadilan gender dan humanitas. Rekonstruksi wacana teologi yang humanis-egaliter dalam pembacaan karya sastra penting dikedepankan, agar sastra dan tata nilai tetap beriringan untuk menguatkan kemanusiaan yang membebaskan dan memekarkan, bukan yang membelenggu dan mematikan.

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RA KARTINI DAN EMANSIPASI PEMERDEKAAN MANUSIA

Hari ini, 21 April 2021, adalah hari momentum yang sangat bersejarah bagi Bangsa Indonesia. Tanggal 21 April 1879 Kartini terlahir di Jepara. Pahlawan nasional ini dikenal sebagai tokoh bangsa yang gigih memperjuangkan nasib kaum perempuan Indonesia agar bisa maju dan terbebas dari belenggu tradisi.

Pada umumnya, sosok R.A. Kartini hanya dikaitkan dengan sosok pejuang kemajuan perempuan Indonesia yang telah merintis pendidikan bagi perempuan. Persepsi yang sebenarnya reduksionis ini kemudian semakin terreduksi dengan citra kontra-produktif ketika peringatan Hari Kartini (khususnya selama masa Orde Baru) diberikan bentuk domestikasi perempuan. Peringatan Hari Kartini di sekolah-sekolah selalu identik dengan keharusan berpakaian kebaya dan lomba masak bagi para pelajar perempuan.

Warna yang sama juga terjadi untuk organisasi ibu-ibu PKK, satu-satunya organisasi perempuan Indonesia yang secara kelembagaan didukung penuh oleh pemerintah masa Orde Baru. Pewacanaan perempuan Indonesia yang hegemonik selama masa Orde Baru tersebut akhirnya mampu mengonstruksi wacana perempuan Indonesia yang reduksionis.

Bentuk lain hegemonik-reduksionistik ini adalah dalam lagu nasional yang berjudul "Ibu Kita Kartini", yang salah satu liriknya berbunyi "Putri Sejati". Lagu ini dijadikan sebuah wacana hegemonik dengan penafsiran citra domestik perempuan Indonesia untuk pelanggengan patriarki. Tafsir ideologis patriarkis tersebut

otomatis menjadi kontra-produktif dengan lirik selanjutnya yang berbunyi "Ibu kita Kartini pembela kaumnya untuk Merdeka". R.A. Kartini memberikan kemerdekaan perempuan, namun momentum hegemonik peringatan Hari Kartini justru memenjarakan perempuan. Bagaimanakah fenomena ini dapat kita baca?

Sebenarnya, fenomena yang menarik sekaligus penting untuk direnungkan dan direfleksikan kembali adalah pemikiran dan sepak terjang R.A Kartini itu sendiri sebagaimana tertuang dalam surat-suratnya. Pertanyaan yang kemudian muncul, Benarkah perjuangan R.A Kartini hanya terfokus pada upayanya untuk memajukan perempuan Indonesia melalui sekolah perempuan yang dia buka? Ataukah dia juga telah merintis berbagai jejak dan pemikiran revolusioner-emansipatoris untuk memajukan bangsa Indonesia?

Sangat menarik bila kita mencermati kembali pemikiran dan perjuangan R.A. Kartini yang dia tulis lebih dari satu abad yang lalu melalui kumpulan surat yang dia kirim ke teman-temannya di Belanda. Dalam kumpulan suratnya tersebut tergambar jelas daya kritis dan ketajaman pemikiran R.A. Kartini. Sebagai seorang humanis sejati, R.A. Kartini selalu digelisahkan oleh sejumlah fenomena dan fakta sosial yang masih terus membelenggu kemerdekaan manusia. Penindasan, ketidakadilan, dan ketidaksetaraan manusia adalah sumber kegelisahan panjang R.A. Kartini.

Dalam surat-surat R.A. Kartini, patriarki bukanlah satu-satunya ideologi yang dia kritik. Namun, ada setidaknya, ada empat poin penting yang menjadi sumber utama kegelisahannya. Semua perjuangan emansipatoris R.A. Kartini selalu dia arahkan pada upayanya untuk membebaskan umat manusia dari segala bentuk perbudakan dan penindasan dalam bungkus yang bermacam-macam, yaitu:

Pertama, patriarki. Patriarki adalah budaya dan tradisi yang sangat dibenci oleh R.A. Kartini. Ketika masa bersekolah, R.A. Kartini merasakan kemerdekaannya sebagai manusia. Namun, sejak dia berumur 12 tahun, R.A. Kartini dipenjara dalam empat dinding (dipingit) atas nama kesucian tradisi yang sangat patriarkis, padahal dia sangat mencinta ilmu.

Sementara, saudaranya dibiarkan sekolah keluar negeri dikarenakan dia laki-laki. Akal R.A. Kartinipun semakin terluka ketika doktrin yang harus dia terima adalah sebagai seorang manusia perempuan yang tidak bereksistensi, sebab tujuan hidup perempuan haruslah satu saja, yaitu untuk menikah; melayani laki-laki (suami) dan mengurus anak.

Semua diskriminasi, ketidakadilan, dan kungkungan tradisi yang memenjarakan tubuh, akal, dan perasaan perempuan dirasakan dan disaksikan oleh R.A. Kartini. Kritik dan penolakan R.A. Kartini atas budaya patriarki sangat tajam. Baginya, patriarki yang kemudian menjadi ideologi telah merenggut hak dan martabat kemanusiaan perempuan.

Agar perempuan dapat menjadi sadar, berkualitas, dan punya keberanian untuk menolak patriarki, R.A. Kartini bertekad membuka sekolah untuk perempuan. Dengan segala pengorbanan dan perjuangannya yang gigih untuk konteks saat itu, R.A. Kartinipun akhirnya berhasil merintis pendidikan perempuan Indonesia.

Kedua, feodalisme. Ia adalah sumber ketidakadilan dan ketidaksetaraan manusia. R.A. Kartini mengkritik berbagai praktik feodalisme. Dia mengawali dari dirinya sendiri dengan menegaskan "Panggil aku Kartini saja", meskipun dia keturunan bangsawan dan menyandang gelar Raden Ajeng. Dia juga menghilangkan praktik-praktik penghormatan berlebihan dan indoktrinasi pada saudara yang lebih tua.

Dalam tembok pingitan, R.A. Kartini menyerukan kesetaraan pada semua adiknya dan melarang mereka berprilaku feodalis-hierarkis padanyanya. Hierarki-dominatif yang ada di masyarakat yang disebabkan keturunan ditolak oleh R.A. Kartini sebab menjadi salah satu akar perbudakan manusia atas manusia lain.

Kritik R.A. Kartini pada feodalisme yang mengagungkan keturunan bangsawan juga terlihat sangat jelas. Hal ini disebabkan keyakinannya bahwa kemuliaan manusia ada pada ilmu dan budinya. R.A. Kartini mengatakan: Bagi saya hanya ada dua macam bangsawan; bangsawan pikiran dan budi. Tiada yang lebih gila dan bodoh pada

pemandangan saya daripada melihat orang yang membanggakan asal keturunanmya itu (R.A. Kartini, 2009: 27-28).

Ketiga, adalah praktik destruktif agama. Bagi R.A. Kartini, pandangan sempit atau skripturalis agama seringkali menjadi salah satu sumber utama atas munculnya dehumanisme, yaitu prilaku atau tindakan menyimpang yang menyakiti orang lain yang diatasnamakan agama. Menarik untuk dicermati disini, bahwa R.A. Kartini ketika memahami agama ternyata sekaligus memahaminya secara filosofis.

Artinya, misi utama agama pastilah rahmat bagi manusia dan inilah yang diyakini R.A. Kartini sehingga dia meyakini agama. Bila ada praktik sosial atau tindakan yang mengatasnamakan agama namun bertentangan dengan misi utama agama, maka pastilah ada kekeliruan dalam memahami agama.

Fenomena justifikasi agama inilah yang kemudian disaksikan dan dirasakan secara langsung oleh R.A. Kartini. Dalam fenomena poligami, penderitaan perempuan dengan kompleksitas problem poligami dijustifikasi sebagai ajaran Islam. Berbagai pergolakan batin dan kegelisahannya R.A. Kartini terkait kesenjangan jauh antara misi utama agama yang profetik dan praksis sosial destruktif-ahumanis yang mengatasnamakan agama terlihat dalam surat-suratnya sebagai berikut:

> *"Agama itu maksudnya akan menurunkan rahmat kepada manusia supaya ada penghubung silaturahmi segala makhluk Allah. Ya Tuhanku, ada kalanya aku berharap, alangkah baiknya jika tidak ada agama itu, karena agama itu, yang sebenarnya harus mempersatukan semua hamba Allah, sejak dari dahulu-dahulu menjadi pangkal perselisihan dan perpecahan. Jadi sebab perkelahian berbunuh-bunuhan yang sangat ngeri dan bengisnya. Orang yang seibu-sebapak berlawanan, karena berlainan cara mengabdi kepada Tuhan yang esa itu. Orang yang berkasih-kasihan dengan amat sangatnya, dengan amat sedihnya bercerai-berai. Karena berlainan tempat menyeru Tuhan, Tuhan yang itu juga." (R.A. Kartini, 2009: 31).*

> *"Benarkah agama itu restu bagi manusia? tanyaku kerap kali kepada diriku sendiri dengan bimbang hati. Agama harus menjaga kita daripada berbuat dosa, tetapi berapa banyaknya dosa diperbuat orang atas nama agama itu!" (R.A. Kartini, 2010: 31).*

Keempat adalah kolonialisme. Kepiawaian R.A. Kartini juga terlihat dari pandangan dia yang proporsional dalam mensikapi orang Barat. Dia memiliki banyak teman dari Eropa atau Belanda. Merekalah yang ikut memberikan warna kuat dalam perjalanan hidup dan pemikiran R.A. Kartini sehingga dia memiliki pemikiran yang sangat progresif dan revolusioner. Sebab itulah, dalam banyak suratnya, R.A. Kartini seringkali memberikan pujian dan apresiasi pada budaya Barat, terutama terkait ide modernitas, rasionalitas, dan pencerahan.

Namun demikian, R.A. Kartini tetap menyatakan tegas dalam suratnya untuk teman-teman Eropa bahwa orang Barat memiliki kekurangan dan ambivalensi sehingga dikritik olehnya. Di satu sisi, mereka menjunjung tinggi kemerdekaan manusia. Namun, di sisi lain dalam waktu yang bersamaan, mereka melanggengkan penindasan manusia itu sendiri dalam kolonialisasinya yang terus digencarkan dengan menindas orang Timur.

Melalui refleksi 21 April ini, kita dapat merenungkan ulang cita humanitas besar R.A. Kartini yang memimpikan sebuah keadilan dan kesetaraan antar umat manusia, bukan hanya kesetaraan gender. Patriarki, feodalisme, praktik destruktif agama, dan kolonialisme adalah sejumlah ideologi yang tiranik; membelenggu, memperbudak, dan menghancurkan kemanusiaan manusia. Itulah upaya emansipatoris pemikiran R.A. Kartini yang tergambar dalam surat-suratnya.

Impian besar Kartini dan jalan pembebasan kemanusiaan yang telah dia rintis dan dia perjuangkan, masih terus membutuhkan upaya bersama untuk tujuan emansipatoris manusia. Selamat Hari Kartini!

MEMBACA KEMBALI KONSEP DAN PERAN "IBU" DALAM AL-QUR'AN

Peresmian Hari Ibu Nasional pada 22 Desember tercantum dalam Dekrit Presiden Soekarno No. 316 tahun 1959. Sejak tahun 1912, para pejuang perempuan Indonesia muncul, seperti RA. Kartini, Cut Nya Dien, Dewi Sartika, Nyai Ahmad Dahlan, Cut Mutia, dan lain-lain. Melalui organisasi, kaum perempuan Indonesia ikut berjuang meraih kemerdekaan, lalu diselenggarakan Konggres Perempuan Indonesia III di Bandung pada tanggal 22 Desember 1938. Inilah dasar historis Penetapan Hari Ibu ini, yang merupakan bentuk pernghargaan dan penghormatan kepada para perempuan Indonesia yang ikut berperan aktif dalam kehidupan berbangsa dan bernegara.

Penetapan Hari Ibu Nasional tentu mengembirakan sebab salah satu upaya pemosisian perempuan sebagai "subjek" yang setara dengan laki-laki sehingga seluruh eksistensinya terakui. Namun, yang kini penting untuk di renungkan kembali, seberapa jauh pemosisian subjek yang dilekatkan pada "ibu" telah terejawantahkan oleh para ibu Indonesia yang kemudian terwarisi sepanjang generasi? Bila berbagai ekspresi peringatan Hari Ibu itu sendiri justru menumbuh kembangkan budaya "domestifikasi" berlebihan yang identik dengan memasak, kepengasuhan anak, dan keperawatan keluarga, bagaimanakah pemosisian ibu sebagai "subjek" dapat lebih dikedepankan?

Tentu, bukan berarti keluarga tidak penting bagi peran seorang ibu. Keluarga tetaplah salah satu pilar vital bagi tegaknya masyarakat yang sehat, kokoh, dan dinamis. Yang sebenarnya penting untuk lebih dikedepankan adalah mainset bahwa keluarga adalah

tanggung jawab bersama bagi pasangan suami-istri. Sejak persoalan mendidik dan mengurus anak, pekerjaan domestik, hingga keuangan keluarga, sayogyanya disadari bersama bahwa itu semua menjadi tanggungjawab bersama dengan peran-peran gender yang demokratis, dapat dipertukarkan, dan fleksibel dengan kesepakatan bersama sesuai kondisi yang ada.

Tidak dapat dipungkiri, realitas yang masih mendominasi di masyarakat kita adalah dikotomi gender dan pemosisian perempuan yang cenderung subordinatif dan marginal. Domestifikasi perempuan yang membatasi peran dan fungsinya hanya sebatas keluarga adalah salah satu bentuk warisan dari budaya patriarki yang berusia ribuan tahun akibat berbagai situasi dan perkembangan sejarah yang cukup kompleks. Inilah salah satu sebab, mengapa perjuangan kesetaraan gender harus terus dilakukan untuk memberikan penyadaran atas budaya patriarki yang telah mengakar kuat yang harus segera kita ubah agar tercipta tatanan budaya yang lebih humanis dan demokratis.

Konsep dan Peran "Ibu" dalam al-Qur'an

Sebagai refleksi Hari Ibu Nasional 22 Desember 2021 hari ini, sangat menarik bila kita membaca ulang seperti apa konsep dan peran Ibu dalam al-Qur'an. Tidak kurang dari lima ibu heroik digambarkan dalam al-Qur'an, yaitu: Hawa, Maryam, ibu Musa, Bilqis, dan Asiyah. Para ibu agung tersebut dijelaskan dalam al-Quran sebagai seorang manusia perempuan yang menjadi "subjek" utuh dan memiliki eksistensi serta kemerdekaan yang penuh yang melekat dalam harkat dan martabat kemanusiaannya. Mereka melahirkan anak dan menciptakan keturunan atau generasi sebagaimana kodrat biologinya untuk fungsi reproduksi. Namun dalam peran keibuan tersebut, mereka tetap menampakkan dengan sangat jelas keberadaannya sebagai "subjek" yang berkehendak, mencipta, dan mendinamisir sejarah dan peradaban.

Hawa dalam drama kosmis yang dikisahkan al-Qur'an adalah perempuan yang otonom dan berposisi egaliter dengan Adam. Dalam kisah simboliknya, Hawa bersama-sama dengan Adam memakan buah terlarang di surga, lalu sama-sama terusir ke bumi. Setelah keduanya bertaubat dan diterima Allah taubatnya, lalu Allah mempercayakan

keturunan mereka sebagai khalifah (pengganti Tuhan) di bumi dengan ilmu pengetahuan yang diberikan Allah kepada mereka. Kisah simbolik Hawa dan Adam yang egaliter adalah kebenaran pesan perenial, tentang hubungan manusia modern dengan ilmu pengetahuan.

Maryam juga muncul dengan subjektivitas diri yang amat kuat. Nama Maryam secara eksplisit disinggung dalam al-Qur'an. Khususnya untuk masyarakat Kristiani, Bunda Meri (Maryam) diposisikan sangat tinggi dalam bagian teologis yang diimani. Dalam banyak referensi, baik dalam tradisi Nasrani maupun Islam, biografi dan kisah hidup Maryam dipenuhi dengan kesucian, keutamaan, dan kekuatan kepribadian. Maryam sangat mencintai ilmu dan gigih belajar di Bait al-Maqds. Maryam sangat kuat menghadapi hinaan, cacian, dan tuduhan masyarakat atas janin yang ada di rahimnya tanpa melalui sentuhan lelaki sama sekali, sebab kehamilannya adalah kehendak Allah. Pembacaan kuat Maryam atas krisis nilai akut di masyarakat membawanya bermunajat pada Allah agar anak yang dikandungnya adalah manusia yang dapat mengubah sejarah dan peradaban manusia. Lalu Allah mengabulkan doa-doanya dengan kelahiran Nabi Isa a.s. Bahkan, ketika Nabi Isa di salib, Maryam tetap hadir dengan kekuatannya dengan kembali memeluk Nabi Isa a.s. sehingga ia meninggal dalam pelukan seorang ibu.

Bilqis dikisahkan al-Qur'an dengan otonomi kuat. Dia seorang ratu yang mampu membawa kemakmuran dan kesejateraan rakyatnya dengan sistem pemerintahan yang bijaksana dan demokratis, hingga Nabi Sulaiman a.s. sangat terkagum-kagum padanya. Setelah dialog dan bernegosiasi, kejernihan dan keterbukaan pola pikir Bilqis membuatnya berkeputusan untuk masuk Islam bersama seluruh rakyatnya. Bilqis adalah salah satu figur seorang ibu yang dapat berkeputusan secara langsung untuk mengubah sejarah pada masanya.

Kisah Ibu Musa juga penuh otonomi dalam berkeputusan. Peraturan Raja Fir'aun yang akan membunuh semua bayi laki-laki menjadikan ibu Musa mengupayakan berbagai cara, ikhtiyar, dan strategi untuk menyelamatkan bayi Musa dari Firaun. Doa dan upaya konkrit dia lakukan secara berimbang. Doa yang dipanjatkan pada-Nya agar bayinya dijaga Allah secara langsung, sebab pada bayinya itulah

ibu Musa mengharapkan dapat jadi pengubah sejarah Mesir yang ratusan tahun dikuasai Raja Firaun yang Dhalim. Setelah menerima wahyu dari Allah, bayi Musa dia hanyutkan ke Sungai Nil. Melalui anak perempuannyanya, Ibu Musa mengawal keselamatan bayi Musa hingga keberadaannya aman. Hingga kisah selanjutnya, ibu Musa terus mendampingi bayi Musa dengan menyusuinya di kerajaan.

Kisah Asiyah (istri Fir'aun) juga diabadikan dalam al-Qur'an. Asiyah mendapatkan firasat akan keagungan bayi Musa yang dia temukan di Sungai Nil, bahwa firasatnya mengatakan bayi itu nantinya dapat menyelamatkan masa depan sejarah dan peradaban manusia. Dengan berbagai upaya, Asiyah aktif dan asertif dalam memberikan berbagai argumentasi untuk meyakinkan Fir'aun agar mau menerima bayi Musa di kerajaan dan mengadopsinya sebagai anak mereka berdua, yang nantinya menjadi pewaris kerajaan. Dasar-dasar etika humanis ditanamkan oleh Asiyah pada Musa hingga kemudian Musa menjadi matang dan menerima risalah kenabian dan kerasulan. Otonomi Asiyah tetap muncul meskipun dengan tantangan yang kuat, sebab ia berseberangan pandangan dan ideologi keyakinan dengan suaminya sendiri (Raja Fir'aun). Karena iman Asiyah yang kuat meskipun dalam tekanan dan siksaan Fir'aun itulah, maka Allah menjanjikan bangunan surga untuknya sebagaimana tertulis dalam al-Qur'an.

Mencermati kisah para ibu yang heroik dan agung dalam al-Qur'an di atas telah memberikan catatan penting pada kita. Menurut al-Qur'an, konsep ibu adalah perempuan matang yang berperan dalam fungsi reproduksinya dalam menghadirkan keturunan. Hal ini diakui betul oleh al-Qur'an. Yang menarik dan penting untuk digarisbawahi adalah, bahwa fungsi reproduksi yang inheren dalam perempuan dengan menyandang sebutan "ibu" ini tidak kemudian menghalangi atau menutupi akan perannya sebagai manusia "otonom" yang berdaulat dan berposisi sebagai "subjek" penuh. Oleh karenanya, para ibu dalam al-Qur'an adalah para ibu yang ikut terlibat aktif dalam mengubah tatanan masyarakat, ikut menciptakan dan membentuk sejarah dan peradaban manusia ke arah yang lebih bertata nilai, berkeadilan, dan humanis dalam tatanan politik, ekonomi, sosial, budaya, bahkan teologi.

Sebenarnya, fakta historis para pejuang perempuan Indonesia juga sama, bahwa Sejak 2012 Para ibu Indonesia telah berkesadaran sebagai "subjek" otonom yang tidak menjadikan peran domestik sebagai satu-satunya bentuk atau pilihan untuk aktualisasi dirinya. Mereka berperan aktif dalam meraih kemerdekaan RI, aktif berkontribusi dalam hidup berbangsa dan bernegara. Mereka dipenuhi cita kemanusiaan yang tinggi.

Namun sayangnya, tonggak historis tahun 1921 sebagai muara kesadaran bersama tersebut belum dijadikan dasar historis bagi kesetaraan gender di Indonesia. fakta ini terlihat, di satu sisi, banyak perempuan yang masih tetap menerima peran domestiknya sebagai satu-satunya pilihan atau kebenaran kodrati yang tidak perlu dipertanyakan lagi. Di sisi lain, budaya patriarki masih cukup mengakar hingga sekarang ini, yang salah satu bentuknya adalah domestifikasi perempuan, bahwa satu-satunya wadah atau ranah aktualisasi diri seorang ibu adalah di dalam rumah. Berbagai kasus kekerasan seksual yang kian marak akhir-akhir ini yang grafiknya justru menaik adalah salah satu bukti masih menguatnya pola pikir patriarki yang beroposisi biner; memosisikan perempuan sebagai objek (laki-laki subjek), menihilkan kemanusiaan perempuan , dan perempuan kembali menjadi korban.

Mari bersama menjadi para ibu Indonesia yang memiliki subjektivitas otonom dalam harkat dan martabat kemanusiaan yang tinggi dan mulia. *Selamat Hari Ibu….*

RAMADAN DAN PEMBEBASAN: Keimanan Emansipatoris R.A. Kartini

Ramadan hari ke-9 tahun 1442 H bertepatan dengan peringatan Hari Kartini, 21 April 2021. Pada tanggal 21 April 1879 Kartini lahir, dan tanggal 17 September 1904 ia meninggal dunia dalam usia 25 tahun, setelah melahirkan anak pertama. Dalam usianya yang sangat pendek tersebut, ia telah berhasil meletakkan dasar pemikiran penting bagi kemajuan bangsa ini, khususnya bagi pembebasan manusia dari perbudakan antarsesamanya.

Semangat Ramadan adalah semangat pembebasan manusia dari kecenderungan naluriah yang bersifat hewaniah-destruktif. Secara filosofis, ketika manusia berpuasa dengan meninggalkan segala nafsu jasmaniahnya, pada hakikatnya, manusia sedang bergerak dan naik tingkatannya menuju derajat malakut; makhuk spirituil. Puasa mendidik diri untuk mengingat dan mengoptimalkan kembali potensi uluhiah-malakut dalam diri manusia tersebut. Sebab itulah, esensi puasa tidak dapat dilepaskan dari esensi pembebasan manusia dari kecenderungan nafsu-destruktif.

Refleksi peringatan Kartini juga memberikan pesan pembebasan yang relatif sama. Sebagai jiwa yang telah mengalami pencerahan, R.A. Kartini mampu hadir sebagai pembebas manusia dari berbagai belenggu sosial yang berbentuk patriarki, kolonialisme, tafsir destruktif agama, dan feodalisme. Inilah empat sumber ketidakadilan dan perbudakan manusia atas manusia yang lain yang menjadi kegelisahan R.A. Kartini di sepanjang hidupnya. Kritik, penolakan, dan keyakinannya dalam

memperjuangkan keadilan bagi manusia tergambar dalam kumpulan surat yang dia kirim untuk para sahabatnya di Eropa.

Semangat liberasi R.A. Kartini adalah usaha emansipatorisnya dalam menjunjung tinggi harkat manusia yang memiliki kesetaraan dalam martabatnya. Sebab itulah, kritik dan penolakannya yang tajam atas sejumlah ideologi tiranik tergambar jelas dari kumpulan suratnya. Ia amat membenci patriarki yang mendegradasi kemanusiaan perempuan, begitu juga feodalisme dan kolonialisme yang melestarikan perbudakan. Kritiknya yang tajam atas praktik agama yang dehumanisme juga terpotret sangat jelas, sebab agama tidak dihadirkan dalam misi utamanya yang menebarkan perdamaian dan cinta kasih.

Pancaran jiwa yang telah tercerahkan tergambar dalam pemikiran keagamaan R.A. Kartini. Keimanannya yang kritis-emansipatoris selalu ia kedepankan untuk membangun dan mempererat cinta kasih pada sesama, dan itulah misi sejati agama. Ia menulis dalam suratnya, bahwa agama diturunkan untuk membawa rahmat, tetapi justru seringkali menjadi laknat yang menyebabkan pertumpahan darah. Sebab itulah, kegelisahan teologis-emansipatorisnya ia ungkapkan pada Tuhan yang mempertanyakan pada-Nya mengapa agama harus harus diturunkan ke bumi (R.A. Kartini, 2009: 31). R.A. Kartini juga memberontak, mengapa agama yang seharusnya mampu menjaga manusia dari berbuat dosa, tetapi justru banyak dosa yang diperbuat manusia atas nama agama (R.A. Kartini, 2009: 31).

Satu seperempat abad yang lalu, Kartini juga menuliskan pemikiran kritis-revolusionernya tentang filosofi pendidikan agama dan sosiologi agama yang ada dalam surat yang dia kirim untuk temannya, Stella:

> *" Akan agama Islam, Stella, tiada boleh kuceritakan. Agama Islam melarang umatnya mempercakapkannya dengan umat agama lain. Lagi pula, sebenarnya agamaku Agama Islam hanya karena nenek moyangku beragama Islam. Manakah boleh aku cinta akan agamaku kalau aku tiada kenal dan tiada boleh aku mengenalnya? Al-Qur'an terlalu suci, tiada boleh diterjemahkan ke dalam bahasa mana jua pun. Di sini tiada orang yang tahu Bahasa Arab. Orang diajar disini membaca al-Qur'an, tapi yang dibaca itu tiada ia mengerti. Pikiranku, pekerjaan gilakah*

pekerjaan semacam itu, orang diajar membaca tapi tidak diajarkan maknanya" (R.A. Kartini, 2009: 31).

Keimanan kritis-emansipatoris R.A. Kartini mampu menerangi pemikirannya, bahwa agama bukanlah sebuah keyakinan yang hanya diambil bungkus eksoteriknya melalui serangkaian ritual kering yang tidak memberikan makna bagi pemekaran kemanusiaan. Kritik R.A. Kartini atas fenoman Alquran yang hanya dibaca dan dikultuskan, tanpa diketahui arti dan maknanya yang merupakan bentuk kebodohan adalah ketajaman nalar yang kritis, yang tercermin dari kedalaman keimanan yang emansipatoris-profetis. Begitu juga nalar sosiologisnya, bahwa ia beragama Islam dikarenakan nenek moyangnya muslim adalah nalar pikir keagamaan yang sangat kritis. Ini artinya, R.A. Kartini sudah memiliki kesadaran sosiologis-antropologis agama, sebagai kata kunci penting untuk memahami hakikat pluralitas agama yang memang akan menjadi fakta empirik sepanjang sejarah.

Riwayat hidup R.A. Kartini menggambarkan kecerdasan dan jiwa humanitas tinggi sejak masa kecilnya. Ia sangat mencintai ilmu pengetahuan dan berjiwa pembelajar. Ia serap ilmu dan pengetahuan yang berasal dari manapun. Ia sangat ingin belajar bahasa Inggris, Prancis, dan Jerman, namun budaya patriarki menghambatnya. Ia juga bercita-cita sekolah ke luar negeri, menjadi dokter, atau menjadi guru. Ketika dipingit sejak usianya 12 tahun, ia mengobati kemarahan dan pemberontaknya pada patriarki yang mengurungnya dengan cara menghabiskan usianya untuk membaca buku dan menulis di majalah dan surat kabar yang diterbitkan Belanda. Nama R.A. Kartini semakin populer di Eropa, khususnya di Belanda dan pemikirannya juga menjadi bahan diskusi di Eropa. Di situlah proses internalisasi dan dialektika pemikirannya terus bertumbuh dan berkembang. Dasar-dasar pemikiran liberatif-revolusioner-emansipatoris ia sebarkan melalui tulisan-tulisannya untuk pembebasan manusia (umumnya) dan kemajuan bangsa Indonesia (khususnya).

Dalam surat-suratnya tergambar keyakinannya pada Tuhan Allah Yang Mahakasih. Keimanannya yang memancarkan nilai profetis itulah yang ikut membentuk karakter dan kepribadian Kartini. Ia perempuan yang gigih berjuang, ulet, pemberani, dan memiliki ketajaman nalar

berpikir yang jauh melampaui zamannya. Ia memiliki optimisme tinggi dalam menyongsong masa depan, bahwa 100 tahun mendatang jalan perjuangan yang ia rintis akan membuahkan hasil (R.A. Kartini, 2009: 30-31). Semua kritik dan penolakannya pada patriarki, feodalisme, tafsir destruktif agama, dan kolonialisme dia buktikan dengan sikap dan perilakunya yang menjunjung tinggi kesetaraan manusia.

Pada bulan suci Ramadan yang penuh pembebasan ini marilah kita kembali merenungkan ulang pembebasan diri yang telah kita lakukan. Sebuah pembebasan bagi diri kita sendiri dari kecenderungan nafsu destruktif, dan sebuah pembebasan dalam keimanan kita yang profetis-emansipatoris sesuai dengan tantangan dan dinamika zaman, sebagaimana R.A. Kartini telah memberikan landasan tersebut.

Selamat Hari Kartini!

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BAGIAN 3

Sastra Arab:
Agama dan Saintisme

RELIGIOUS CRITICISM OF SCIENTISM: THE SUBJECTIVITY OF TAUFĪQ AL-ḤAKĪM IN THE SHORT STORY "FĪ SANAH MILYŪN"

Introduction

The dynamics of scientific and religious discourse are getting stronger, even globalized. Not only theologians, but scientists also appeared to have the same concern that they keep seeking pattern relations between science and religion. The current advancement of science and technology has made radical and incredible changes which affected the fundamental aspects of life.

We can see that effect mostly in our economic and social lives. Modern technologies have changed the pattern of production from agriculture-based to commercial-industrial-based, changing the function of money from a medium of exchange to a business capital which is then responsible for the growth of capitalistic systems across the world. Furthermore, changes in mental, cultural, and social relations among human beings also emerged. As if it is not complicated enough, the situation is also being complicated further by the advancement of technologies in mass media and communication networks which offer new secular values[1].

The impact of the change is worldwide and complex. The values it will result from are difficult to predict. Thus, it scares those who are in deep concern about the direction of human history and its end. This scary and worrying situation is felt in many aspects of life, mostly in

[1] A Sudiarja, *Agama Di Zaman Yang Berubah [Religion in the Changing Age].* (Yogyakarta: Kanisius, 2006), v–vi.

our religious lives[2]. Religion, in its various definition and meaning, is defined as *an explanation of the ultimate meaning of life, based on a nation of the transcendent, and how to live accordingly; it normally contains the four Cs: creed, code, cult, and community-structure*[3].

Science, with all of its advancement, then appeared to be about to replace religion. Science had made itself the only valid and correct interpreter of the world, and this is what scientism is[4]. In scientism, the validity of religion and tradition in interpreting the world is rejected. According to experts and observers' analysis, this scientism view is caused by the episteme building which is the fundamental to the growth of science itself[5].

As we can see, one of scientism's radical rejections of religion originated from a positivistic view is the birth of skepticism towards the divine. In the 19th and 20th centuries, five noted atheist thinkers emerged and influenced those who came after. They then failed to prove their teachings as valid theories. They were Ludwig Feuerbach (religion as human's self-projection), Karl Marx (religion is the opiate of the people), Friedrich Nietzsche (God is dead), Sigmund Freud (religion is a neurotic and infancy escape from reality), and Jean-Paul Sartre (religion is human's fear of his freedom)[6].

However, though had failed, their critical thoughts were important in maturing religion itself. Those atheistic understandings had given challenges to religions so that they may prevail, improve themselves, and have critical reflections on facts in theism which indeed need criticism. Because of those atheistic views, religions had

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[2] Sudiarja, 39.

[3] Leonard Swidler and Paul Mojzes, *The Study of Religion in an Age of Global Dialogue* (Philadelphia: Temple University Press, 2000), 7.

[4] Mohammad Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]* (Yogyakarta: Lembaga Studi Filsafat Islam, 2020), 76.

[5] Michel Foucault, *The Order of Things: An Archeology of Human Sciences* (London: Vintage Books, 1994), xxii.

[6] Franz Magnis Suseno, *Menalar Tuhan [Rationalizing God].* (Yogyakarta: Kanisius, 2006), 64–98.

been helped to keep learning critically, being able to pure themselves, and fighting for seizing their core messages back[7].

Within the struggle between science and religion, in the context of modern Christianity, Ian G. Barbour is announced as one of the founders of the discourse of science and religion in the West. This physicist-theologian mapped four relations between religion and science. They are conflict, independence, dialogue, and integration. According to Barbour, integration is the only relevant model now[8]. In line with this, Haught also offered four kinds of relations between science and religion. They are conflict, contrast, contact, and confirmation. He concluded that confirmation is the only model relevant to our era[9].

In Islamic context, the discourse of science and religion became popular from 1970 to 1990's. Among the founders, there are Syed M. Naquib al-Attas, Sayyed Hossein Nasr, Isma'il al-Faruqi, and Ziauddin Sardar. Al-Attas called it "the De-westernization of Science", al- Faruqi called it "the Islamization of Science", and Sardar called it "the Contemporary Islamic Science". Mehdi Golshani also became popular in the 1980s because of his paper *The Holy Quran and Science of Nature* and in 2004 he wrote a similar paper *Issues in Islam and Science*[10].

Amid the struggle between the discourse of science and religion, in the contemporary Islamic world, Taufiq al-Ḥakīm then emerged. He was born in Alexandria, Egypt in 1898[11]. Al-Ḥakīm was different from the other writers, scientists, or theologians in presenting his thoughts on the relationship between science and religion. In his short story "Fī Sanah Milyūn" (In 1000 CE) in the anthology *Arinī Allāh* (*Show Me What Allah Looks Like*) that firstly published in Egypt in 1953, he imagined that the advancement of science had reached its peak and its impacts on human beings ecologically, as well as theologically. Men were made

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[7] Suseno, 100–101.

[8] Ian G. Barbour, *When Science Meets Religion: Enemies, Strangers, or Partners?* (New York: Harper, 2000).

[9] Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [The Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]*, 90.

[10] Muslih, 90.

[11] Syauqī Ḍaiyf, *Al-Adab al 'Arabīy al Mu'Asir Fī Misra* (Miṣr: Dār al-Ma'ārif, 1957), 288–98.

immortal due to the advancement of medical science. They no longer recognized God as they themselves like Him. The hero then emerged. He was a geologist who concluded that men should die and God exists from his *scientific findings*.

The strength of the author's imagination in picturing such advancement of science is his freedom and autonomy as an author who has done radicalization of action. In the story, Taufiq al-Ḥakīm illustrated the peak of scientific glory on an amazing and radical level. But, at the same time, the author was also criticizing it radically because it did not have religious-transcendentally based philosophical core anymore. The story rejected the positivistic paradigm which formed the scientific view, a view that absolutizes the scientific truth and rejected religious-transcendental metaphysical ideas on human lives.

Literature can give various philosophical reflections as well as rich perspectives in interpreting human life and in presenting an idea. Literature is one of the media that can deliver knowledge uniquely and differently because of its wide area and ability to be interpreted in various ways. If science is characterized by its empiricism, philosophy by its rationality, and religion by its dogmatism, then literature can transcend all three characters at once. This is understandable because literature is identified as a type of knowledge that can move its reader's emotions. Daiches[12] saw literature as a form of work that can deliver the type of knowledge which can't be delivered in other way.

In the study of Arabic literature, Egypt is well known as one of the pioneer countries in introducing the ideas of development, modernization, and issues of human liberation. Audah[13] showed the advance of Egyptian modern literature development along with its influencing emancipatory ideas. Ahmed[14] pointed the importance

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[12] See Melani Budianta et al., *Membaca Sastra (Pengantar Memahami Sastra Untuk Perguruan Tinggi) [Reading Literature: Introduction to Literature Understanding for University Students]* (Magelang: Indonesia Tera, 2002), 7; Yulia Nasrul Latifi and et.al, *Metode Penelitian Sastra I [Method of Literature Research I]* (Yogyakarta: UIN Sunan Kalijaga Press, 2006), 4–5.

[13] Ali Audah, "Sastra Arab Mutakhir [Contemporary Arabic Literature]," *Ulumul Qur'an*, 1996.

[14] Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate* (New Haven & London: Yale University Press, 1992), 6, https://www.jstor.org/stable/j.ctt32bg61.

of Egypt as the main container of the transformational processes and struggle between ideologies in the updates of the Islamic world since the 19th century. This is because Egypt is the first country to experience modernization in culture and intellectuality as the impact of European expansion. Taufiq al-Ḥakīm emerged amid these struggles and transformations.

Taufiq al-Ḥakīm's radical criticism and action as the author in his rejection of scientism as his attempt to establish complementary and dialogical relations between science and religion above are related to the concept of subjectivity introduced by Žižek. According to Žižek, the subject exists but he is split and empty. In his attempt to fulfill himself, the subject then acted radically to fight against and destroy the Symbolic, which in this case is the tyrannical scientism.

Žižek is a contemporary philosopher. He was born in Ljubljana, Slovenia. He established his theory of subjectivity above the German idealism, processed it in Lacanian psychoanalysis, then gave it its axiological fundamentals from Marxist tradition[15]. For Žižek[16], the subject never dies and he will always exist in his own unique and radical way.

There are three Lacanian phases that Žižek developed in his theory, namely The Real, The Symbolic, and The Imaginary. The Real is the pre-symbolic phase toward which the subject longing to go. The Symbolic is the order and structure that control us in perceiving reality. The Imaginary is the illusion, a structural effect that has no existence[17].

For Žižek, the subject is split since he experienced trauma caused by the tyrannical and oppressive Symbolic[18]. The language and symbolic order that has been in the community and shaped everyone's perception is called The Big Other. But there is always a Lack in the symbolic order so it can't have totalization. Because of that, the subject then becomes a gravitational center of the narration[19]. In the context of

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[15] Slavoj žižek, *The Sublime Object of Ideology* (London: Verso, 2008).

[16] Tony Myers, *Slavoj Žižek* (London: Routledge, 2003), 98.

[17] *Žižek*, *The Sublime Object of Ideology*, 182.

[18] *Žižek*, 204.

[19] Myers, *Slavoj Žižek*, 44–45; Reza Wattimena, *Filsafat Politik Untuk Indonesia Dari Pemikiran Plato, Edmund Husserl, Charles Taylor, Sampai Dengan Slavoj Žižek [The*

this research, the hundreds of thousand years of oppressive Symbolic is the "scientism" as it is described in the short story.

Through his reading on Hegel, Žižek concluded that the subject is emptiness, since all his life he always passes a never-ending dialogical process. The subject is diluted into various determinations of particular predicate[20]. It is in this split and emptiness the subject will always move to seek his fulfillment and fullness by doing a radical action as a form of struggle against the Symbolic that had confined him. For Žižek, the subject can become the Vanishing Mediator, namely the one that can disrupt the boundary between The Real and The Symbolic. Myer explained Žižek's view in his statement: "*Žižek reads this vanishing mediator or a passage through madness and by so doing he conceives the subject as mad, madness, there for as for Žižek a prerequisite for sanity, that is for the normalcy of a civilized subject*"[21].

As a Marxist, Žižek stated that the subject's radical action is an emancipatory action to liberate human beings from the shackling of oppressing systems. The symbolic always has an oppressive ideology in its order. Unfortunately, the majority do not realize it. Even it is experienced as common and natural to them because of its subtlety. For Marx[22], as cited by Žižek, an ideology is a fake consciousness because what appears in the reality is an illusion that deceives the subject, as stated by Marx himself: "*They do not know it but they are doing it.*"

In his subjectification process, the subject then creates a fantasy. The fantasy is a layer covering the Lack of The Symbolic that has been worsened by "The Big Other" (an oppressive ideology, order, and system) so it becomes more tyrannical. In Cartesian philosophy, the role of the fantasy is to be the mediator between "*res cogitans*" and "*res extensa*", between the formal symbolical structure and the positivistic

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Philosophy of Politics for Indonesia from Plato, Edmund Husserl, Charles Taylor, to Slavoj Žižek] (Tkp.: Pustaka Mas, 2011), 115.

[20] Slavoj *Žižek*, *Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology* (Durham: Duke University Press, 1993), 21.

[21] Myers, *Slavoj Žižek*, 37; Ramayda Akmal, "Subjektivitas Pramoedya Ananta Toer Dengan Novel Perburuan: Pendekatan Psikoanalisis-Historis Slavoj *Žižek*" (Tesis, Yogyakarta, Universitas Gadjah Mada, 2012), 27, http://etd.repository.ugm.ac.id/penelitian/detail/57271.

[22] *Žižek*, *The Sublime Object of Ideology*, 24.

object which we find in the reality. The fantasy provides a scheme that fills empty spots opened by the formal symbolical structure[23].

Lacan called it "transversing the fantasy"; the subject suspends the fantasy frame of unwritten laws which makes him free to choose[24]. The fantasy is important so that it became a narration of primordial loss since the subject rejected the laws in the symbolic. The fantasy then provides a rationalization for the inherent "deadlock" of the drive[25]. In the context of this research, the fantasy is a transcendental-religious-philosophical view.

Scientism as the Oppressive Symbolic

The setting of the story "Fī Sanah Milyūn" is 1000 CE. It is about human beings' new world shaped by science. Wars happened a lot, they changed things radically; from the shape of the Earth to the very structure of the human body. Yet medical science was so advanced that all diseases had been cured. Eventually, men were made immortal. They have lost their value system. The positivistic paradigm which was the result of scientism had rejected the transcendental-religious-philosophical paradigm. Men no longer knew God, love, heart, nor conscience. This is implied by the following passages in the story[26]:

> Various nuclear war that happened since hundreds of years ago had destroyed museums and libraries containing historical values... All that was left were only summaries of scientific experiments which became a cause for mankind's new world[27].

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[23] Slavoj *Žižek*, *The Plague of Fantasies* (London, New York: Verso, 2008), 7; Yulia Nasrul Latifi, "Women's Liberty in Religious Discourse (Nawāl Al-Sa'dāwī's Fantasy in Zīnah)," *Poetika: Jurnal Ilmu Sastra* 9, no. 1 (July 26, 2021): 11–22, https://doi.org/10.22146/poetika.v9i1.61327.

[24] *Žižek*, *The Plague of Fantasies*, 39; Latifi, "Women's Liberty in Religious Discourse (Nawāl Al-Sa'dāwī's Fantasy in Zīnah)."

[25] *Žižek*, *The Plague of Fantasies*, 43; Latifi, "Women's Liberty in Religious Discourse (Nawāl Al-Sa'dāwī's Fantasy in Zīnah)."

[26] All of the short stories'translation here is mine.

[27] Taufiq Al-Ḥakīm, "Fī Sanah Milyūn (In Year 1000)," in *Qaṣaṣ Falsafiyyah Arinī Allāh (Collection of Short Stories Show Me What Allah Looks Like)* (Miṣr: Dār Miṣr al-Tabā'ah, 1953), 82. The origin text says:

فإن الحرروب الذرية قامت فى الأرض مند مئات الآلاف من السنين: فقوضت متاحف العهود القديمة ومكتباتها... فلم يصل إلى زمانهم إلا خلاصة التجارب العلمية التى على أسبابها قامت دنياهم الجديدة.

> Nuclear and chemical wars had flattened the face of the Earth, sweeping it clean so that animals, plants, birds, and fish were no more... Nothing was left for humans except what was contained in the Earth's womb, industrial activities, and interactions among humans... Human consumed meals that were made from chemical gasses in their houses, which their the main elements were radioactive materials... Their delicious meals in the past had long gone and they no longer had digestive systems, mouths, and teeth... Humans only a had head to think, a nose to absorb their main dishes from the air and earthly gasses, and also their arms and legs that had become small from rare usage... There were no more differences between human being, the sea and stars that were immortal... Even men now were like God, unborn and did not give birth... did not know death and knew only immortality and did not know yesterday or tomorrow[28].

The passages above describe how the peaks of scientific and technological advancements without axiological backup influence human philosophy of life. Positivism is only base for developing science. Furthermore, men then developed and interpreted life from an atheistic and nihilistic point of view.

This picture of new human life in the "peak of scientific advancement" is the author's reading on the future of human beings that very likely to happen because the plot and the objective data are built in a logical structure of imagination. Here, the story becomes interesting, since it illustrates the author's position and critical thoughts that are based on the transcendental-religious paradigm, that no matter

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[28] Al-Ḥakīm, 89 The origin text says:

إنهم لايذكرون وجود الحيوانات على الأرض... فقد انقرضت كلها مند مئات الآلاف من السنين... أباذتها الحروب الذرية والكيميائية التى مسحت وجه الأرض مسحا، وحلقته حلقا، وغسلته غسلا من كل حيوان ونبات وطائروسمك... فلم يبق للإنسان غيرجوف الأرض يعيش فيه بمصانعه وبمعامله... يطعم غذاء من غازات كيميائية تطلق فى البيوت، تستمد موادها من عناصرالجو وإشعاعات الأجرام، فضمرت معدته القديمة واختفى جهازة الهضمى وفمه وأسنانه... فاذا هو رأس يفكروأنف يستنشق به غذاءة من الهواء، وطعامه من الغازات، ويدان ضعيفتان وساقان هزيلتان لقلة الاستعمال... لم يعد هناك فرق بين إنسان و بحروكوكب... إنه مثلها خالد... بل إنه الآن شبه إله... لا يلد ولايولد... يجهل الموت ويعرف الأبد ولايدرك الأمس ولا الغد....

how far human beings have developed science, they will always have limitations that they will never compete God.

Apart from his sharp criticism of the theological problems, the story also criticizes the horrible ecological problem as the environmental problems are getting more complex and severe. Therefore[29], religions concern more on this problem. The Muslims, the Catholics, the Protestants, the Jews, the Buddhists, the Hinduists, and the Confucianists attempt to give solutions to this ecological crisis based on their respective religious ethics.

There is a historical reason for the existence of a scientific view which gives a strict boundary between the scientific and the non-scientific. The root of this positivism in science can be traced back to Francis Bacon's empiricism, which was reflected by August Comte who only accepts sensory experiences as facts. The Vienna Circle who called themselves neo-positivists sharpen the boundary between the meaningful as the region of the observable science and the meaningless as the region of nonsense since it contains propositions that cannot be proven empirically through verification principles. The meaningless includes religion, metaphysics, morals, and aesthetics.

It is that paradigm of positivistic knowledge which is called scientism. Kuhn called it "incommensurable", which is the paradigm that keep competing in science and tends to negate their competitors[30]. They interpret the science positively as a task that produces useful technical knowledge. But they do not generate wider philosophical and theological conclusions[31].

Seen from Žižekian pont of view, it is this positivistic interpretation that plays the oppressive Symbolic role in *Fī Sanah Milyūn* and being criticized. It does not matter how strong the penetration that

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[29] In Harold Coward and Daniel C Maguire, eds., *Visions of A New Earth: Religious Perspectives on Population, Consumption, and Ecology* (New York: State University of New York Press, 2000).

[30] Thomas S. Kuhn, *The Structure of Scientific Revolution. Chicago* (Chicago: The University of Chicago Press, 1970), 150; Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]*, 79.

[31] Ian G. Barbour, *Isu Dalam Sains Dan Agama [Issues in Science and Religion]*, trans. Damayanti and Ridwan (Yogyakarta: UIN Sunan Kalijaga Press, 2006), 170.

has been done by The Symbolic, legitimated by The Big Other, in doing its oppression, there is always a Lack or shortage within the structure. As stated by Žižek[32]: "*The Lacanian subject is divided, identical to a lack in a signifying chain. The radical dimension of Lacanian theory lies not in recognizing this fact but in realizing the Big Other, the symbolic order itself, is also barre, crossed-out, around a central lack. This lack enables the subject to achieve a kind of de-alienation, it enables him to avoid the total alienation*".

It is depicted in the story, that the humane aspects of men had lost hundreds of thousands of years ago. But, interventions from the authoritarian government which does not want to accept change and a humanistic view of life has become the greatest barrier for a society in their course to find their humanity, namely their source of happiness and peace of soul. This can be seen in the following passages:

> Till one day, the followers knew that the governmental system itself was the barrier to their divine dream realization... Science had imprisoned human bodies in an iron cage... with the help of science that had made human bodies immortal and covered humane aspects of human beings from spirituality and the beauty of morals...[33]

> Science had been able to defeat mortality hundreds of thousands of years ago... no man had ever died since then... neither they were born... In that age, no marriage for producing offspring was found since science had provided bacteria that could eventually become human... it had been so since thousands of years ago...[34]

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[32] *Žižek*, *The Sublime Object of Ideology*, 137; Yulia Nasrul Latifi and Wening Udasmoro, "The Big Other Gender, Patriarki, Dan Wacana Agama Dalam Karya Sastra Nawāl Al-Sa'dāwī [The Big Other of Gender, Patriarchy, and Religious Discourse]," *Musawa Jurnal Studi Gender Dan Islam* 19, no. 1 (September 28, 2020): 1–20, https://doi.org/10.14421/musawa.2020.191.1-20.

[33] Al-Ḥakīm, "Fī Sanah Milyūn (In Year 1000)," 97. The original text says:

إلى أن أتى يوم أدرك فيه الأتباع أن النظام القائم وحده هو الحائل دون تحقيق ذلك الحلم الإلهى... فإن يعلم ذلك الحارس الصارم لجسم الإنسان...الذي يحيط بقاءه بسياج من حديد...ويعنى بخلود الجسد هذه العناية قد حجب عن الإنسانية عوالم الروح ومفاتنها...

[34] Al-Ḥakīm, 80–81. The original text says:

لقد تغلب العلم على الموت مند مئات الآلاف من السنين... لم يعد هناك قوم يموتون.. ولم يعد هناك قوم يولدون أيضا... فالزواج للنسل انقرض كذلك مند هذه الأحقاب، فالعلم هو الذى يجهزبكتريا النسل الآدمى في معامله... ولقد ظل الأمر يجري على هذا النهج ألوفا من الأعوام...

> The word "love" was a strange word that was never be used again since hundreds of thousands of years ago... the word was lost along with the vanishing interest in the opposite sexual mate... after the lab had seized the incubation period of the offspring... with the loss of love, lost also the conscience and art... the bond of hearts was also lost and had been replaced by the bond of "thoughts"…[35]

Apart from their huge impacts on earth ecology, non-theological science had also changed and annihilated the function and essence of human beings as the highest creation. Men did not have a dimension of spirituality and a noble sense of art and morality anymore, as if they were then no longer different from inanimate objects.

Such a shackling view is the Symbolic that becomes more tyrannic because of The Big Other in the form of political penetration and authoritarian power[36]. The Big Other appeared clearly as the authoritarian government that deprived people's "dreams of divinity".

In the reality, there will always shortage in the Symbolic so that it contains the Lack in the Big Other. This is precisely what causes The Symbolic an open structure that can be criticized continually by the subject[37]. From the Lack contained in the Symbolic, a space for the subject to act radically emerged.

Radical Action of the Subject

The story was continued by describing that the history course of the non-value based and non-axiological based scientism was bent radically through the emerging hero, a radical subject (a geologist) who

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لقد أصبح البشر الموجودون شأنهم شأن عناصر الطبيعة الخالدة التى لاتتغير،إنهم باقون دائما كتلك الشمس الباقية وذلك القمر و ذلك البحروذلك الجبل... كلمة الشيخوخة لم يعد لها مدلول فى لغة ذلك العصر... ولاكلمة الشباب....

[35] Al-Ḥakīm, 91–92. The original text says:

إن كلمة ″الحب″ كانت هي الأخرى قد انقرضت مند مئات الآلاف من الأعوام...انقرضت بانقراض الميل الغريزى بين الذكروالأنثى...بعد أن تولت المعامل إفراخ النسل...وبزوال الحب زال الشعروالفن... لقد زال اتصال ″القلوب″ وحل محله اتصال ″الأفكار. ...″

[36] *Žižek*, *The Sublime Object of Ideology*.

[37] *Žižek*, 137; Latifi and Udasmoro, "The Big Other Gender, Patriarki, Dan Wacana Agama Dalam Karya Sastra Nawāl Al-Sa'dāwī [The Big Other of Gender, Patriarchy, and Religious Discourse]."

then rejected it. The geologist found a fossil of a human skull which had been buried for thousands of years in Earth's womb. After a long reflection, the scientific discovery then led him to a new paradigm, that ontologically the essence of being in this universe is spirituality (not materiality). This new paradigm was radically against the common scientific paradigm in the society, which had been there for hundreds of thousands of years, namely that the essence of being is materiality.

The geologist then embraced a new belief he got from his intuition, that humans must experience "death". The skull he found was the evidence. This belief then led him to a new thought, that if a human could die then there must be some kind of Being which does not. That Being is God.

With high confidence, he then preached and tried to explain this finding to his companions in secret, since his current philosophy was radically different from the common one, the one held by the government and scientists. Because of this radical, critical, transcendental, and logical thought, he was then called "The Prophet" by his disciples. Unfortunately, the government and the scientists were then soon against him. The radical subject and his rejection can be seen in the following passages:

> In Summer 1000 CE, a geologist came into the office of a chemist and he said, "I have found something crucial that it can make every human being drowned in amazement... I have found an artifact of the past in the depth of Earth's womb... Behold!" The geologist got the skull out of his small bag (81). Both scientists stood and observed it. This is a discovery that is nowhere to be found in their museum... The geologist said, "There is no doubt that this is a skull of a human being like us... there is a secret... right, there must be a power that can change human movement so that they become solid elements (82). The science of Earth's layers which I studied deeply had driven me to analyze the past, which then led me to analyze the future. What is our future?" (83). The geologist muttered as if he was speaking to himself, "As long as there is a being that exists then there must be beings that do not." (84) The geologist believed that he had gotten a revelation, he believed that there is something behind life called "death". It must be experienced necessarily one day. "Believe in my words,

scientists... Is there no one among you that had experienced sleeping, not even for a few minutes by closing both of your eyelids so that you could feel some kind of strange excitement?" (85)[38]. All of the scientists did not agree with that theory (which negated the geologist's argumentations). They warned him not to spread the misleading thoughts because they were worried that the people would be polluted by this misleading belief. They turned their back on the geologist, drowned him in shame and failure[39].

The passages above depict a radical subject. Namely, the geologist who had discovered a human skull, and from that, he drew a radical conclusion that men must die. He then tried to spread this new view to his fellow scientists, but even after he gave some long arguments, they rejected him.

The author's radical action on the Symbolic can also be found when we look at the setting of the story. As stated before, the setting was

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[38] Al-Ḥakīm, "Fī Sanah Milyūn (In Year 1000)," 81–85 The original text says:

فى صيف ذلك العام ـ المليون بعد الميلاد ـ دخل عالم من علماء طبقات الأرض على عالم من علماء الكيمياء وقال له: يخيل إليّ أنى سائر نحواكتشاف خطير، حيث يدهش الناس جميعا... لقد عثرت على عمق بعيد فى جوف الأرض على هذا الأثر... انظر... وأخرج بحرص من حقيبته الصغيرة جمجمة آدمية...(٨١)

ووقف الرجلان مشدوهين أمام الجمجمة، فهذا شئ جديد لايوجد له نظيرفى متاحفهم...وقال عالم الجيولوجيا: لا شك أن هذا إنسان مثلنا... هناك السر... نعم لابد أن تكون هنالك قوة تستطيع أن تحول الحركة فى الإنسان إلى هذا النوع من الجمود... (٨٢)

ربما كان علم طبقات الأرض أمارسه يدفعنى إلى البحث فى الماضى، وهذا البحث فى الماضى يحملنى على التنقيب فى المستقبل ما مستقبلنا؟ ٨٣

وهمش كالمخاطب نفسه: مادام هناك وجود فلابد أن يكون هناك عدم وجود... (٨٤)

لقد تعبت من نفسى الآن... إنه إلهام، إنى مؤمن أنه يوجد شيء فلنسمه "الموت"... لابد أن نصل إليه يوما... اصدقونى القول أيها العلماء... ألم يشعر أحدكم مرة بإغفاءة طارئة عابرة كخفقة الجفن، أحس خلالها لذة وراحة من نوع غريب؟ (٨٥).

[39] Al-Ḥakīm, 87. The original text says:

وافقت هيئة العلماء على هذه النظرية بالإجماع، وحذروا عالم الجيولوجيا من الاسترسال فى أمثال هذه الترهات، خوفا على بسطاء العقول فى المجتمع ممن يستهويهم جوالخرافات... وانصرف العلماء عن زميلهم الجيولوجى وتركوه غارقا فى خزيه وخيبته.(٨٧)

in 1000 CE, when the advancement of science reached its peak while the deprivation of human beings' humanity had happened long before it (hundreds of thousands of years before). Through the voice of his hero, the author then showed that such advancement was inconsistent with his scientific discovery.

The drastic advancement of science happens now, while in the story it happened hundreds of thousands of years ago and reached its peak in the year 1000 CE. This shows how strong the author believed in the fragility of positivistic-materialistic scientism that had been acknowledging only scientific findings as truth, being so confident that "men and their power" were the only beings. It also rejected metaphysics and God, and negated the spiritual dimension and morality of human beings. And with that, humans then became less humane. They became something else.

The emergence of the hero shows the radicalization of the author. In Žižek's theory, the emergence of a radical subject is caused by the oppression of a certain ideology that becomes the power that legitimates it. For Žižek, the position of the ideology is in the fact that many people do not know what they are doing. They have a fake representation of their social reality[40]. It is because of this tyrannical Symbolic, that the subject then emerges and fights against it through a series of radical actions.

Žižek's subjectivity theory emphasized that human history often presented a certain tyrannical ideology called The Big Other which appeared as The Symbolic which shackled the subject. The subject is split because of various trauma he had experienced and is also empty so he did a dialectics along his course of history. He then keeps fighting The Symbolic by doing radical actions. The actions are aimed to seek his self-fulfillment and fullness from split and emptiness.

In many pre-modern cultures, there are two ways to gain acknowledged knowledge. The Greeks called it "*mythos*" and "*logos*". Both are important and superior, they are not contradicting each other and are even complementary. *Logos* (reason) is a pragmatical way of thinking that enables one to effectively function in the world.

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[40] *Žižek, The Sublime Object of Ideology*, 27.

It accurately matches the external reality. *Logos* sees forward, keeps looking for new ways to control the environment, improving the old insights, and creating the new. *Logos* is important for the survival of human beings, but it has a limitation; it cannot consolidate humans or find the highest meaning of struggle in our life. Therefore, human needs "*mythos*" or "myth"[41].

In the context of the story, the *logos* was science and the myth was religion. The radical struggle of the subject was his attempt to restore the myth. The new thought or teaching he had found was his attempt to rebuild it. As an important aspect of thinking, the myth gave hope for a value-based and humanistic history of human beings. But the myth had been killed by *logos* hundreds of thousands of years ago and buried in history. Therefore, the radical subject (the geologists or The Prophet) emerged and soon attempted to liberate his society from this tyrannical Symbolic.

Although the radical subject was then antagonized and negatively judged, the story then told that the geologist's new thoughts were getting widely spread in secret. In the beginning, he was rejected by his fellow scientists, he then met a gentle friend who was called "a woman" in the past. She was then the first human who believed in the geologist. They then experienced a strange feeling that was unknown in that era, namely a feeling of trust in and love towards each other[42]. After that, as a prophet, the geologist then got a challenge of performing a miracle that justify his belief in men's mortality. The following passages from the story explain it:

> The news about the geologist was then spread, and so his thoughts. Many participants and friends believed in him. He was the first prophet that appeared after hundreds of thousands of years. But the "miracle" his opponents and unbelievers demanded became an obstacle for him. They would not believe in him just like that without evidence, and the only miracle requested was: to make an alive man dead. Miracles were also performed by prophets

[41] Karen Armstrong, *Masa Depan Tuhan: Sanggahan Terhadap Fundamentalisme Dan Ateisme [The Future of God: The Reclaiming of Spirituality's Mystical Roots]*, trans. Yuliani Liputo (Bandung: Mizan, 2011), 12.

[42] Al-Ḥakīm, "Fī Sanah Milyūn (In Year 1000)," 87–93.

> who came before him for the sake of change in their respective societies towards more humane... At the same time some meteors fell to Earth and hit a house piercing its ceiling and injuring a man's head in that house... the government did not want to succumb, and a disaster happened, after dozens of thousands of years of peace a riot broke out, and it was the government that eventually win the battle[43].

The passages above explain the occurrence of a miracle that justified the teachings of the radical subject. Some meteors fell to Earth, piercing a man's house and injuring his head is the evidence of science's limitation and the failure of scientism. No matter how advanced science and technology human had developed, their mind has definite limitations.

The fall of the meteors is a miracle that proved that humans can and must eventually die, despite the immortality offered by science. The form of prophets' miracles always matched the contexts and challenges of their era. Moses encountered the Pharaoh with his wizards, so his miracle was a magical staff that can turn into a huge snake. The miracle of Jesus took the form of curing blindness because of the advancement of medical science of the people he encountered. And the miracle of Prophet Muhammad pbuh. was the poetical Qur'an because Arabic poets were popular and became an intellectual standard at the time. When science had reached its peak, then the prophet was a scientist. The Prophet's (the geologist's) miracle was the fall of some meteors down to Earth to prove the mortality of human beings as against the immortality offered by science.

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[43] Al-Ḥakīm, 96. The original text says:

ذاع خبرالعالم الجيولوجي. وشاعت فكرته، واستفحل أمره، انضحم إليه كثير من المتشيعين له. وكان هذا أول نبي ظهر مند مئات الآلاف من الأعوام. ولكن كانت أمامه عقبة، هي ״المعجزة״ التى يطالبه بها كفاره والجاحدون لأفكاره...وهم ماكانوا يرضون منه بغير معجزة واحدة: أن يميت لهم الحى !...وتجلت هذه ״القدرة״ كما تجلت لبعض الأنبياء من قبل، لأنها أرادت أن يكون هنالك تحول فى مجرى الإنسانية فى ذلك العصر...وإذا بنيزك ضخم من نيازك السماء يضرب وجه الأرض ويغور فيها فيسحق رأس إنسان فوق سطح بيته بجوف الأرض، وأصرت الحكومة، فوقعت الفتنة، وحدث شغف هو الأول مند عشرات الآلاف من السنين...وانتصرالحكومة.

Unfortunately, the government's scientists did want to believe it. After the meteor incident, a riot broke out and after dozens of thousands of years of peace, chaos happened in human history. The government and scientists then arrested and sentenced him to death for *his rebellion and misleading men*. It is shown in the following passages:

> They arrested the prophet and the government brought him to the court. His fellow scientists testified against his deviating and dangerous ideas. The court sentenced him to the same punishment they sentenced a criminal and insurgent, a punishment which could destroy brain functions commonly used in the past, namely by electrocute... They electrocuted his brain cells using specific voltages, his mind was filled with other thoughts that made him passive... The Prophet could not recall who he was, had no rebellious thoughts, had no will... His personality was deprived of him, though his body was intact. But his teaching was still there[44].

The geologist's action was considered radical and negative from the Symbolic's (namely the government's) point of view. But for him, it is the government who oppressed people using their positivistic scientism. The oppressing Symbolic was worsened by the Big Other so that it became more tyrannical. The eradication of humanity and the radical reshaping of Earth's face by the non-value-based advancement of science and technology is the structure with Lack.

The appearance of the subject is logical. This is in line with Russell Grigg's statement that Žižekian radical action has three characteristics. First, the subject's action must transform the actor. Second, the subject's action must eliminate himself only to be reborn. Third, the action must become a crime against the existing laws so that it is considered destructive and negative from the Symbolic's point of

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[44] Al-Ḥakīm, 96. The original text says:

اما النبي فاعتقلوه وقدموه إلى المحاكمة فشهد عليه زملاؤه العلماء بأنه مخبول وأن خياله خطير... فحكم عليه بما يحكم على المجرمين والمفسدين وهي عقوبة تعادل إطاحة الرأس في الأزمان القديمة، فقادوه إلى معمل كهربائي... وسلطوا على خلايا تفكيره أشعة خاصة، فأحلوا محلها تفكيرا آخر هادئا دمثا بسيطا...لاشخصية فيه ولا عنف ولا إرادة...وهكذا اختفت شخصية النبى وإن لم يختف جسمه...ولكن رسالته ظلت باقية. (٩٦)

view[45]. The geologist's thoughts and actions were transformative and considered negative by the government, and his death was for the birth of a new history.

The geologist or the Prophet had emphasized the idea of religion. In Islam (al-Qur'an), the importance of senses as sources of empirical knowledge (epistemology of science) is indeed acknowledged. However, al-Qur'an stated clearly the limitations of senses. Therefore, it is mentioned in many verses that a scientist from a Qur'anic point of view is those who use his heart to think besides their ratio for formal logical thoughts. They are called "*ulul albab*". It is this combination of ratio, heart, and senses that characterizes the ideal epistemology according to al-Qur'an. The science developed in this way would be used to get closer to God (acknowledging transcendental-religious-metaphysics), strengthen the humanity of human beings, and respect values and morality for the balance of ecosystems and the universe.

There are phenomena and reality beyond our physical senses' grasp, even with the helps of the most advanced microscopic and telescopic instruments. The physical reality is the lowest level of reality, while the highest one is God. The religious awareness of a Muslim will influence his scientific studies on those realities. The physical world, like the other worlds, gained its existence from God. They will always be related to Him[46]. An enlightened religion uses the same method as one used in scientific research. Science also involves assumptions and moral commitment as they are in religion[47].

Both the Western Christian world and the Islam world acknowledge that science can be integrated with religion. The idea of

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[45] Robert, *Manusia Politik: Subjek Radikal Dan Politik Emansipasi Di Era Kapitalisme Global Menurut Slavoj Žižek [Political Human: The Radical Subject and Emancipatory Politics in the Global Capitalism Era According to Slavoj Žižek]*, 118–20; Latifi, "Kritik Nawal Al-Sa'dawi Terhadap Konstruksi Wacana Agama Tentang Relasi Gender Dalam Suqut al-Imam, Adab Am Qillah Adab, Dan Zinah (Pendekatan Subjektivitas) [Nawal al-Sa'dawi's Criticism of Religious Discourse Construction in Suqut al-Imam, Adab Am Qillah Adab, Dan Zinah: A Subjectivity Approach], Dissertation, Faculty of Cultural Sciences."

[46] Osman Bakar, *Tauhid & Sains, Esai-Esai Tentang Sejarah Dan Filsafat Sains Islam [Tauhid and Science, Essays on the Islamic History and Philosophy of Science]*, trans. Yuliani Liputo (Bandung: Pustaka Hidayah, 1994), 17.

[47] Barbour, *Isu Dalam Sains Dan Agama [Issues in Science and Religion]*, 174.

integration or confirmation of science and religion sounded by Barbour and Haugt does not negate the role of religious assumptions in the development of science. For Haugt, the meaning of confirmation is to give a metaphysical base to science, among them are assumptions that the universe is a rational order that proves the existence of God and its evolution proves the purpose of creation[48].

Meanwhile, Barbour made difference between "natural theology" and "theology of nature" as two ways of bridging science and religion. The first is the way a scientist can walk through. In natural theology the scientist would expect to find evidence for the existence of God. While theologians (and believers) could depart from a certain religious tradition and see many of their beliefs were in line with science, although some of their beliefs must be reformulated in the light of scientific theories[49].

Karl L. Popper also saved religion's position from meaninglessness as accused by positivists. For him, to draw a boundary line between the meaningful and the meaningless based on scientific criteria, as is the case for neo-positivism, cannot be accepted. Popper created a new demarcation with "the falsification principle". He concluded that religion is still valid since although many of its propositions cannot be proven scientifically (for example, the existence of The Almighty God) they are meaningful propositions. This is Popper's criticism of positivism and scientism as well as his defense of religion. Even for him, there is no observation that is free from theory. Because the empirical data in science itself is a result of the meaning construction of the subject that in science, the universe is never independent of human interpretation on it[50].

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[48] John F Haught, *Science & Religion: From Conflict to Conversation* (New York: Paulist Press, 1995); Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]*, 91.

[49] Ian G. Barbour, *Menemukan Tuhan Dalam Sains Kontemporer Dan Agama [Finding God in Contemporary Science and Religion]* (Bandung: Mizan, 2005), 92; Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]*, 92.

[50] Karl R. Popper, *Logic of Scientific Discovery* (New York: Harper and Row, Harper Torchbooks, 1965); Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju*

A radical subject is an empty subject who has two realities. First, is the fatalistic reality, namely the subject's dialectics which for all of his life recur everything that ever happened. Second, is the substantial reality, that the subject can move in another way. This "empty gesture" and "empty form" as the essence of the subject is a part of his existence which did subjectification from his substance in his process of being for other[51].

As a subject, the geologist or the Prophet was a reality that had been inherent in the Symbolic's structure along the course of history, for thousands of years, so that death was unknown to his body as it was unknown to the others. However, besides this fatalistic reality, he also had a substantial reality that could move and change radically the shackling order of structure through radical action. The subject's radical thoughts had overthrown the existing thoughts. The subject's radical action was his decision not to give up and be desperate no matter how much the Symbolic obstructed and even punished him. In the end, he accepted the death sentence bestowed upon him by the Symbolic to welcome The Real which he longed for, namely the liberation of mankind from the oppressive scientism.

The geologist's radical action as a radical subject was able to make a radical event that can turn the course of the history and civilization of mankind. The radical event was the fall of the meteors onto the Earth. The riot then broke up, a fight between the authoritarian government on the scientism side and the followers of the radical subject. They massively revolted and destroyed laboratories as well as centers of industries. The chaos escalated, causing shortages in food and nutrition supplies, diseases, and eventually mass death.

In Žižek's perspective, the geologist is the subject who can become a "vanishing mediator", namely a being that can make the subject a "psychotic subject". He is a subject who can make himself distant from the Symbolic and can choose freely. After all, his radical action appeared from disability to choose freely in the Symbolic's order.

Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science], 79–80.

[51] *Žižek, Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology*, 21.

If the subject rejected the order, then he is automatically considered an enemy, wrong, and negative[52].

The geologist's radical action which overthrew the old structure was his attempt to establish a new structure. A new direction in the course of the history of mankind was then taken. Humans regained their humanity back. This was marked by spirituality and the beauty of morality. Religions re-emerged and the existence of God was re-emphasized by the followers of the Prophet. There was also interest in the opposite sexual mate, and marriage systems were then re-established. There was love, and because of that humans knew art and conscience which complemented their humanity.

Although the subject's personality had been eradicated because of the brain damage he received, his followers spread his teachings in secret. After a thousand years, the light of religion re-shone brightly once more. Religion was eventually supported by the intellectuals. They explained the fundamentals of religious teachings in detail and introduced the existence of The Almighty God: the giver of spiritual peace and divine serenity.

The geologist's followers then realized that it was the government that disabled them from realizing their dreams to gain peace of humanity. The radical action depicted cruelty but also an unlimited love. By the radical action, the subject submitted himself to breaking the extreme boundary which implied the gain of absolute freedom by creating the momentum of delay in every interpretation of the ideology[53].

Literature is a radicalization of its author's action as a subject. Taufiq al-Hakim criticized positivistic scientism radically because these hundreds of years view which emerged along with Western humanism

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[52] *Žižek*, *The Sublime Object of Ideology*, 186.

[53] Robert, *Manusia Politik: Subjek Radikal Dan Politik Emansipasi Di Era Kapitalisme Global Menurut Slavoj Žižek [Political Human: The Radical Subject and Emancipatory Politics in the Global Capitalism Era According to Slavoj Žižek]*, 115; Latifi, "Kritik Nawal Al-Sa'dawi Terhadap Konstruksi Wacana Agama Tentang Relasi Gender Dalam Suqut al-Imam, Adab Am Qillah Adab, Dan Zinah (Pendekatan Subjektivitas) [Nawal al-Sa'dawi's Criticism of Religious Discourse Construction in Suqut al-Imam, Adab Am Qillah Adab, Dan Zinah: A Subjectivity Approach], Dissertation, Faculty of Cultural Sciences."

had opposed the medieval thoughts. The Western medieval era was well-known for its theological glory. The emergence of the modern era had opposed theology and proclaimed that reason is the only light on human's way of life and that theology is of no more use. This was the beginning of secularism, or secular humanism, which placed human beings as the only being and entity, the beginning and end of all knowledge, conscience, and action. Humans became alpha and omega. This positivistic human secularism was then developed in the West and had wide influence to the Eastern world until this day.

Here the author's rationality can be seen since he openly and objectively acknowledged the fact of scientific development with all its amazing advancements. But then, he strictly placed religion, God, and revelation as rational and empirical facts in form of spiritual experiences which occurred to a sacred person, or whoever wanted to find their essence by sensing the spiritual world.

The Subject's Fantasy

In his subjectification process, the subject then created a fantasy. Fantasy is an obituary of meaning in his attempt to fulfill himself from split and emptiness. The spiritual world, *mythos*, or religion that gave fullness to the subject is a form of fantasy created by the radical subject, which in this case is the geologists or the Prophet. This is shown in the following passages:

> O, my gentle friend... there is a secret locked above us... there is happiness waiting beyond the closed-door... there is a strange pleasure and mesmerizing peace in the forbidden chamber which no one had stepped in... a forbidden chamber for us to live in, which gave us a peace we never experienced before... I call it "death". The Prophet said it in a mumble as if he was dreaming... as if he was being guided by a hidden revelation shining all over his soul because of what he was dreaming...[54]

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[54] Al-Ḥakīm, "Fī Sanah Milyūn (In Year 1000)," 93–94. The original text says:

يا صديقى اللطيف ...هناك سرمغلق علينا...هناك سعادة منتظرة خلف باب موصد...هناك لذة غريبة وراحة عجيبة في حجرة ممنوعة لم تطأها قدم...تلك الحجرة الممنوعة علينا...تلك الحجرة التى تجثم فيها راحة من نوع مجهول لدينا...أسميها أنا "الموت". لفظها العالم فى شبه همس كأنه يحلم... وكأنه يستعين بإلهامه الخفى، ويستنيربإشراقه الداخلي ليلمح على ضوئه شبح ما يتخيل...إنه لعسير

The passages above are dialogues between the geologist and his gentle friend (a woman). In the intuitive knowledge he gained, the radical subject believed in the existence of a new world that would replace human's old world in scientific advancement that gave birth to tyrannical scientism. The first knowledge he got as a part of new insights he had gained was "death". Since humans did not die for thousands of years, "death" was an epic event that had been longed for as a form of happiness and peace-giving liberation.

Then, the subject created a fantasy of a spiritual world filled with love, art, and conscience. His fantasy was also related to a metaphysical idea in the form of transcendental consciousness. The consciousness was the idea that "God exists", as a metaphysical backup for the development of theistic science badly needed by the contemporary-modern human being now and after. Scientists, philosophers, and religious people need to cooperate in building a more transcendental-humanistic civilization. The following passages show it:

> And so emerged "love". With its emergence, so did "art" and "consciousness". Earth was once again ruled by The Almighty God... The heavenly religions descended back to Earth. The poets recited once again:
>
> "O the God who had created the world and existed since the beginning...
>
> You are the only One who is eternal and powerful...
>
> While we are just humans...
>
> with mortal bodies, peaceful hearts, and slow-walking reason...
>
> O the merciful Creator of the universe...
>
> It is only to you that eternity belonged...
>
> We only need bless in our lives...
>
> which descend at dawn...

على الخالدين أن يتخيلوا "الموت". هذه الراحة...هذه اللذة...هذه السعادة...هذا الذى تسميه "الموت"...لابد أن تصل إليه معا، ما دمت تؤمن به، وأومن أنابك...

and ascend when the sun rises."[55]

The passages above describe the radical subject's fantasy to establish the need for meaning and to become an obituary of meaning. It is crucial to base the value systems on the Transcendental One (God) as the obituary of every value. All value systems created by humans on Earth should be based on the Master of the Value Systems itself, namely the God. This is the key for human beings, including scientists and governments in developing and directing the advancement of science so that it is based on transcendental-humanistic values and of global-ecological perspective.

The geologists created his fantasy in form of a transcendental idea (on God) as the obituary of meaning and value system in humans' life. For him, this transcendental idea of believing in God will not effective if one merely "believes" in Him. *Mythos*, or religion, basically is a program of action. It can place us in correct spiritual or psychological behavior. The only way to measure the value and truth of a *mythos* or religion is by doing an actual action on it[56].

According to Bergson, God is a dynamical and creative power, an elan vital to life and movement. In the philosophy of religion, he rejects static theism and puts dynamic theism forward. It is said by Thiselton:

> Bergson's philosophy expounds the primacy of process and changes over against the place of static or solid objects in space. God, he urges, works in and through the process of evolution. God is a creative, dynamic force, a vital impetus (elan vital) for livingness and movement. Bergson calls into question 'static' theism, but offers a way of understanding God in dynamic terms compatible with evolutionary theory. God and humanity act

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[55] Al-Ḥakīm, 98–99. The original text says:

وظهر "الحب". وبظهوره ظهر "الفن" و"الشعر". وهكذا حكمت الطبيعة بإلهها الأكبر الأرض مرة أخرى...وعادت الأديان السماوية...وعاد الشعراء ينشدون ويقولون: "/ / أيها الخالق الأزلى... لك أنت وحدك الخلود والجبروت.../ / أما نحن فلانريد أن نكون سوى بشر.../ / لنا جسم موتر، وقلب متقد، وعقل متئد.../ / أيتها الطبيعة الرحيمة...لك أنت وحدك عمر الأبد.../ / أما نحن فلا نريد غير عمر الندى.../ / تهبط من السماء عند الفجر.../ / وتصعد إلى السماء عند الضحى. / / ...

[56] Armstrong, *Masa Depan Tuhan: Sanggahan Terhadap Fundamentalisme Dan Ateisme [The Future of God: The Reclaiming of Spirituality's Mystical Roots]*, 13.

with a creative, purposive, freedom that transcends the model of the machine[57].

Stories of historical figures such as Buddha, Jesus, or Muhammad pbuh. can fulfill this paradigm so that their followers may make them examples in the same way. When it is practiced, a myth can reveal to us a profound truth about humanity. It shows us how to live an enriched and intense life, how to deal with limitations in our life, and how to survive bodily suffering. Religion is not something that is mainly related to our minds, but our actions instead. Religion is a practical discipline that enables us to find the new abilities of mind, heart, and ethical deeds[58].

The criticism of scientism in the story has strong relevance to the problem of scientific and technological advancement in our era. The modern science developed by the philosophers and Western scientists since the 17th century and its technological applications have been acknowledged by many people for being in a critical situation, especially its philosophical bases. Several of ideas in the West continually speak about alternative models for science and technology[59].

The subject's fantasy is strongly correlated with the philosophy of science which tends to bring science into a search for meaning. Thomas Kuhn showed that the development of science was never linear, homogenous, and accumulative as many people had imagined before. Science is developed through a series of revolutions by disassembling the old paradigm and replacing it with the new one. What had been justified as right in the old paradigm had problems to be criticized and replaced by the new paradigms with new standards of truth, and so on[60].

The criticism of the story is also in line with Fayerabend's idea. According to him, science is very close to myth so science cannot claim that it is the only owner of truth. The scientific method cannot monopolize the truth since there is much meaningful knowledge in life

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[57] A. C Thiselton, *A Concise Encyclopedia of the Philosophy of Religion* (Oxford, UK: Oneworld Publication, 2002), 37.

[58] Armstrong, *Masa Depan Tuhan: Sanggahan Terhadap Fundamentalisme Dan Ateisme [The Future of God: The Reclaiming of Spirituality's Mystical Roots]*, 14–15.

[59] Bakar, *Tauhid & Sains, Esai-Esai Tentang Sejarah Dan Filsafat Sains Islam [Tauhid and Science, Essays on the Islamic History and Philosophy of Science]*, 214.

[60] Kuhn, *The Structure of Scientific Revolution. Chicago*.

that is on in form of science. The authority of science in the modern era is not because of its rational arguments, but it is more of propaganda through industry, technology, and scientific institutions. For Fayerabend, the word "objective in science" is not more authoritarian than "the truth of faith in religion". Both have equal rights to interpreting the world in the free society[61].

Moreover, Rorty's view emphasized that science and scientific language is not a reflection of the nature, it is "a justified true belief" established through conversation[62]. Science is just one of the human activities to deal with their environment. Science is not a meta-language, it is just one of the language games in the practice of conversation in society. The other language games include religion, politics, culture, and others. The search for meaning in science is not a search for metahistorical truth, but merely a "language game exchange" which is just paradigmatic fractures[63].

Through the subject's fantasy in the poem recited by the poets, the geologist gave his criticism on the domination of ratio on the other two dimensions. The poem also emphasized that the essence of the mind is to walk slowly, the essence of the heart is to gain peace, and for the body it is its nature to be decreasing. Humans only needed a blessed life (with capabilities to be useful for other humans and nature) since they must ascend back to the sky when the sun ascended, namely when their Creator called them back. This is the subject's fantasy in this radical action to struggle against The Symbolic.

The geologist had used fantasy as the only way for him to organize his pleasure on two levels. First separating "enjoyment" from fantasy. Second, "symptom and fantasy" as a whole[64]. A symptom is a way the subject chose to "avoid madness" and to "replace the

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[61] Paul Feyerabend, *Against Method* (London: NLB Verso Edition, 1975), 81.

[62] Richard Rorty, *Philosophy and the Mirror of Nature* (Princeton, N.J: Princeton University Press, 1979).

[63] Muslih, *Falsafah Sains: Dari Isu Integrasi Keilmuan Menuju Lahirnya Sains Teistik [the Philosophy of Science: From the Integration of Knowledge Issues Toward the Birth of Theistic Science]*, 82.

[64] *Žižek, The Sublime Object of Ideology*, 78.

nothing"[65]. The function of fantasy is to fulfill the opening contained in "the other" since it contains the Lack to hide the Other's inconsistency[66].

It is this fantasy that becomes the goal to be achieved in the subject's radical movement. It becomes the obituary of meaning and interpretations, it becomes the complement for the Lack contained in the Symbolic because the subject also experiences trauma that shackles him. Fantasy is the emancipatory manifestation of the subject's movement, because of the ideology that has become the shackling the Big Other. So, fantasy is an attempt to liberate human beings. In the short story, fantasy is a form of spiritual pleasure and peace. It was gained from the awareness of The Transcendental, which is metaphysical and spiritual within the bond of moral beauty established by humans. When a human dies, he is a limited being. Death can deliver him to find the Unlimited Being, The Eternal One, The Creator, God.

Conclusion

Fī Sanah Milyūn is Al-Ḥakīm's projection of the current human condition into the future. Humans who fully prioritize science and technology over spiritualistic theology are a direct result of the knowledge that is based purely on data and logic. We see this happening now, in fact, the trend in that direction is getting stronger. This is why the story becomes interesting.

The story reflects the author's position and his criticism of positivistic science. In Žižekian language, Al-Ḥakīm created a radical subject (the geologist) who saw a Lack in the oppressive Symbolic (positivistic scientism) legitimated by the government. The hero then created a Fantasy (a humanistic and spiritualistic society) and struggled to approach it.

This does not mean that Al-Ḥakīm rejected science itself, but only its underlying positivistic paradigm. As a solution, he then proposed a new, more religious paradigm to uphold science and technology. For example, in the case of the mortality of the human body, no matter how

[65] *Žižek*, 81; Slavoj *Žižek*, *The Ticklish Subject: The Absent Centre of Political Ontology* (London, New York: Verso, 2000), 265.

[66] *Žižek*, *The Sublime Object of Ideology*, 138.

far science has come, man can never surpass God. One can see this in the "skull discovery" and "fallen meteor" scene.

In *Fī Sanah Milyūn* Al-Ḥakīm indeed acknowledges the development of science and technology. However, he also places God, religion, and revelation above them as the guides of human civilization. Otherwise, science will only result in the destruction of civilization, environmental damage, and moral degradation. As described in the short story; wars that reshaped the Earth's surface, humans were no different from inanimate objects, and they became arrogant because of their temporary immortality.

We know that this religious paradigm is less popular than the positivistic paradigm. Even so, we must not give up. This paradigm needs to be echoed to save the future of humanity from destruction on a global scale. The struggle of the hero in holding on to his belief until the end, even though he must bear the punishment from the government and the surrounding community, is the author's way of showing this.

The need for a new paradigm to underlie science resonates not only in the East but also in the West. Several ideas have recently been voiced in persistent criticism of positivistic science. For example, as proposed by Fayerabend. Science must not have a monopoly on the truth because the authority of science in modern times is determined solely based on propaganda, through industry, technology, and scientific institutions. Science and religion have the same rights in interpreting the world in a free society.

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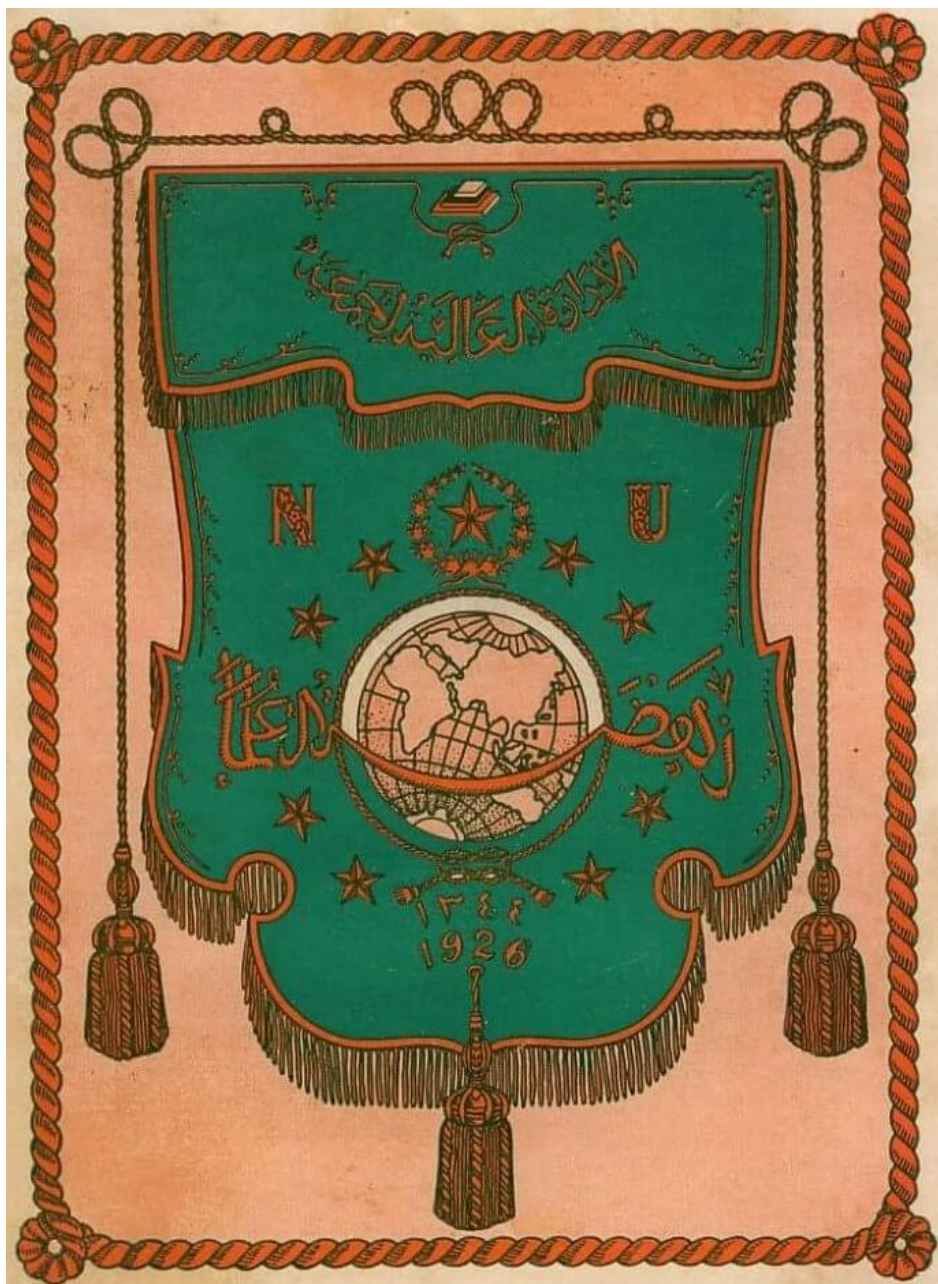
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NAWAL AL-SA'DAWI

Gender dan Rasionalitas Teologi

Ada empat jalan yang dikembangkan oleh manusia untuk sampai pada kebenaran, yaitu: jalan agama (dogmatik-keyakinan), jalan filsafat (kontemplasi-rasionalitas), jalan sains (riset-empirisitas), dan jalan seni atau sastra (menggugah emosi). Sastra berposisi unik, sebab sastra dapat melampaui dogmatisitas, rasionalitas, dan empirisitas sejauh itu dapat menggugah dan menggerakkan emosi pembaca melalui bahasa yang diolah sesuai prinsip kebenaran fiksi.

Dari perspektif filsafat ilmu, sastra adalah ilmu yang memiliki objek material (sasaran penyelidikan) "manusia" dan memiliki objek formal (dimensi atau sisi kajian) "pemikiran". Disebabkan kodrat karya sastra yang lebih pada dimensi pemikiran inilah, maka sejarah perkembangan peradaban manusia tidak dapat dipisahkan dari sumbangan pemikiran para sastrawan yang berpengaruh kuat pada bangunan nalar manusia.

Terkait posisi sastra sebagai salah satu jalan kebenaran yang menyodorkan perenungan filosofis dan pemikiran kritis dengan cara unik untuk sampai pada kebenaran tersebut, kompilasi publikasi yang ada di tangan pembaca ini menarik dan memiliki kekhasan tersendiri. Karya ini menyuarakan progresivitas pemikiran tentang gender dan rasionalitas teologi melalui praktik kritik sastra Arab. Buku ini memberikan sebuah kesadaran akan nalar kritis agama dan refleksi kritis kita untuk membingkai bangunan mental-budaya dengan keimanan kritis, khususnya tentang rekonstruksi gender Islam yang transendental, humanis, dan progresif. Selamat membaca dan menikmatinya....

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